

SEVEN DAYS

THE ADIRONDACK ISSUE

TRIPPY CANOE

Taking the
ADK waters
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dus NRP

GANGS IN BURLINGTON? PAGE 16

A local task force raises alarm

SAILING TO DINNER PAGE 26

Westport's French connection

TRICKED-OUT TRAILERS PAGE 36

Restoring Airstreams in Plattsburgh

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Featuring great tunes that everyone knows from James Taylor to the Grateful Dead to Little Feat and more, all with their own unique flair and some mandolin music mixed in.

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Peak Films



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THE LAST SEVEN DAYS

COMPILED BY ADRI DORRIS & FRED KRAVITZ

WEEK IN REVIEW

JULY 10-17, 2012



EYE IN THE SKY?

used it yet, but Facebook brings up playing it to cover sports or weather shots.

Some of the pilots claim that some come back have less very nice "no-fly" lists.

Facebook clarified that the real footage to which it's been referred were submitted to WCAX by SkyView Images, a local company that last summer filmed a race at Jugar Hill where flying via balloon into the stratosphere.

"[They're] just out on their own, and they were kind of cool, we've put them up on Facebook," Tobielski said, adding, "I wouldn't call that a drone."

WCAX has hired helicopters for coverage most recently during Tropical Storm Irene, but they are expensive and quickly grounded in bad weather. By comparison, drones are relatively cheap, much simpler and able to get into spots a helicopter couldn't. Of course, news organizations such as WCAX would have to contend with drone safety regulations like the FAA's, which is being opened, right? I guess, it's too fast to open open records would be all right," Tobielski says.

Dr. Bruce Green says WCAX is not media partners.



Congressman Peter Welch called Burlington last week to announce legislation that would regulate the operation of domestic drones, but an off-handed remark about a "drone" served by a Vermont news organization left some reporters scratching their heads.

Toward the end of the press conference outside the Main Street courthouse, Vermont, assistant director of the American Civil Liberties Union of Vermont, mentioned that a certain local news outlet used a drone to snap aerial photographs of recent flooding in Chittenden County. Eubank later clarified that he was talking about WCAX-TV, say what?

Following the press event, Seven Days' Paul Hertz called WCAX news director Arnan Tobielski to ask whether his station has a drone — or, Vermonted small where?

"We'd have a good question," Tobielski responded. "I guess I don't know how you define drone."

Tobielski explained that WCAX has a "little model airplane" equipped with a video camera and that the photography department has been experimenting with it to enjoy. The station hasn't

facing facts



SURVEY DATA

Over the last 24 hours, 60% of the people who visited the website said they were not sure if they were going to visit the website again.



POWER RANK

Over the last 24 hours, 60% of the people who visited the website said they were not sure if they were going to visit the website again.



DRIVE RATING

A highway project on the route to the airport is expected to be completed by the end of the year.



MINUTE MAN

A new report shows that the number of people who visit the website has increased by 10% over the last 24 hours.

For full facts check it out on our website.



That was the high temperature of the National Weather Service at Burlington International Airport on Monday July 16 — tying that date a record high in 1956.

TOP FIVE

MOST POPULAR TOPIC

1. "Thirty Six Hours in Newport: a City Waiting to Happen" by Colin Hitch and Megan Jones. Developers hope Newport will be the destination of destination city.
2. "Burlington Health Liqueur: Liqueur for the People" by Colin Hitch and Megan Jones. Liqueur for the People is a new liqueur made from local ingredients.
3. WFF "Why Are We Getting So Much Heat This Year and Will It Be the Same?" by Simon Jones. Still more info for this June story about the apple pie.
4. "One Vermont News Fight to Force to Improve Reporting for Migrant Workers" by Kathryn Fager. Sixty-five officials are going after a firm that posted undocumented workers in a regulated greenhouse without labor permits.
5. "Inside Vermont's Airline Sector" by Kathryn Fager. A look at the airline industry in Vermont.

tweet of the week:

@kristinowood
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JULY 10, 2012 @ 10:11 AM

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PIT BULLS**T

We at HROCT were disappointed by your article "Lead Ad Campaign Seeks to Refute Pit Bull's Dangerous Image" (June 26), which misrepresented our advocacy campaign, and, more importantly, committed the same old mistakes in perpetuating discrimination against dogs at the mainstream media have for decades. We support providing both sides of a story, but this article's unbalanced focus on pit bull-bite testimonials and omission of non-scientific attack "statistics" only causes further damage to dogs who are guilty of nothing more than looking a certain way. Where are the facts we provided about the inherent flaws of generalizing about any dog based on its appearance?

The simple truth neglected by this article is that there is no shared genetic lineage among dogs commonly assumed to be "pit bulls." That term is an social construct based on physical appearance and is so ungrounded that it serves dogs no better than does a racial slur affecting people. It shouldn't need to be said that predicting behavioral tendencies based on appearance alone is plain discrimination -- and in the case of dogs, such discrimination is causing the mass destruction of these souls of family pets who have no history of violence.

Our pit-bull-innocency campaign does not seek to "soften a dangerous image." We hope to eliminate fear. We seek to nullify the myth and end discrimination. We want to encourage people to investigate facts and question hysteria. We just wish that even dogs had chosen to help us get the facts out there.

Megan Thomas
BURLINGTON

Thomas is director of development at the Vermont Society of Christian County.

DOG DATA

[Re "Lead Ad Campaign Seeks to Refute Pit Bull's Dangerous Image" June 26] From 1977 to 1999 I covered the northern Vermont border country for both Vermont and Quebec media. In 1982 I began logging fatal and disfiguring dog attack injuries in both the U.S. and Canada. In the 20 years since, 2667 of 4360 dogs involved in fatal and disfiguring attacks were pit bulls; 3643 were in the molosser dog class, which includes pit bulls, rottweilers, mastiffs, boxers and their crosses. Of the 513 human fatalities, 260 were killed by pit bulls, 282 were killed by molosser breeds. Of the 3448 people who were disfigured, 1578 were disfigured by pit bulls, 1992 were disfigured by molosser breeds.

Pit bulls -- exclusive of their use in dog fighting -- also inflict about 10 times as many fatal and disfiguring injuries on other pets and livestock as on humans, a pattern unique to the pit-bull category. Surveys of dogs offered for sale or adoption indicate that pit bulls and pit mixes are less than 6 percent of the U.S. dog population, molosser breeds, all combined, are 9 percent.

Herbert Clifford
GREENSBORO, N.C. 27411

Clifford is editor of Animal People.

WORK WITH WILDLIFE -- DON'T KILL IT

I was pleased to see Andy Stronach's article "Teens, Dogs and Hogs -- Oh My! Animal-Themed Lows Reopened in 2003" in your June 26 edition. It was with special interest that I read the section regarding legislation that makes it illegal to kill so-called "nuisance" bears without first using nonlethal measures to protect such property.

As president of Green Mountain Animal Defenders, I have many opportunities to help people discover humane ways of resolving problems with wildlife. There are many simple, effective ways to coexist with wildlife that do not involve killing animals. Unfortunately, people's knee-jerk reaction all too often is to reach for a gun or call a trapper.

GMAD played a pivotal role in convincing the University of Vermont to remove deadly hunter traps from Castleton Woods and, since then, our advocacy also persuaded River Watch coalition in Burlington to employ a humane alternative to the lethal trapping they had originally planned. We are currently working on humane, effective solutions for several other cases involving a variety of wildlife species.

The most compelling information we often share is that shooting or lethally trapping "nuisance" animals is usually inefficient. When animals are killed, often, inevitably move into that desirable habitat. On the flip side, the use of low-cost, effective, humane options is not only the optimal choice for animals but the most effective way to address human-wildlife conflicts.

I encourage everyone to make compassionate choices in their interactions with wildlife and to contact us when advice or assistance is needed. wildlife@greeninfo.org or 864-3030

Sharon MacNair
GREENSBORO

MacNair is president of Green Mountain Animal Defenders.



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THU 1:00 21 QUES 10PM
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THU 4:00 DASH 7PM
THU 5:00 BAKERSHIP CHOC 8PM
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contents

JULY 12-14 2009 VOL. 18 NO. 46

LOOKING FORWARD

The Adirondack Issue



Once a year we like to sneer on the neighbors. New Yorkers, that is—those Yankee Wild folks who live right across the lake. Kevin J. Kelley questions that "Yankee" pledge through writing about a potential land swap with a **HUNTING COMPANY** that's divided environmentalists. Kevin also checked out the state images of early ADK photographer **SENECA RAY STODOLSKA** at a **SENECA FALLS MUSEUM**, while food writers Alice Lavett and Corn Hinch sampled the fare at Westport's **WESTER BULLDOG** and **LAKE GEORGE**, respectively. Ken Picard had the happy task of visiting **HOMAG AMSTEAD**, a Pittsburgh business that restores and customizes America's oldest campers. Not least, Paul Hertz got the recreation assignment, paddling the **SEVEN CANNES TRIP** and living to write about it. We heart New York.

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Back in Vermont: Last weekend's *millions* in producer Steve Scheraga got cozy at Craftyhaus during the 4th annual Antiques and Unique Festival. She traded with antique, vintage and craft vendors to find out why the festival is a favorite among bed-and-breakfasters.



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COVER IMAGE: BOB RAP COVER DESIGN: DIANE SULLIVAN

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1

THURSDAY 10

WORDS WORTHY

Spoken word poet **Lizzy Fox** has a lot to say. As a contributing writer and performer in Helen Day Art Center's "Exposed" exhibit, she reads excerpts from her upcoming book *Place Making*. Using rhythmic, emotionally raw verse, she explores the Vermont landscape and humankind's need to find a spiritual connection to "home."

SEE STORY ON PAGE 40
ARTS CALENDAR LISTING
ON PAGE 40

2

FRIDAY 19-SUNDAY 21

SONG & DANCE

Now in its 20th year, the **Champlain Valley Festival** draws Vermont's top performers to the stunning landscape of Burlington's Rock Point for a two-day celebration of the arts. Musicians such as Pella Sutherland, Jim Burns, Bret Hughes, and Sarah Blair complement workshops on stage dancing, old-time fiddling, and more.

SEE CALENDAR LISTING ON PAGE 40



3

SATURDAY 20

Trail Blazers

Runners take your lead: Adventure athletes from as far away as the Mid-Atlantic tackle the **Hessence Mountain Half Marathon** outside the haunted 1200-year-old fort. Ski and groomers find their way to an alpine ski lift for 200 feet on the **Green Mountain National Forest**. Upon completing the rugged course, hikers contribute with live music and a barbecue.

SEE CALENDAR LISTING ON PAGE 41

4

WEDNESDAY 24

Pedal Pushers

The family that bicycles together stays together: **Offroad Newbury** should know — he crossed the country on a tandem bike. Four winter riders with two kids and two young sons, the crowd's first is a pair of adventures in *Push to the Sea*, which offers hilarious and touching anecdotes about lessons learned on the open road.

SEE CALENDAR LISTING ON PAGE 41

5

SATURDAY 20

Lesson Plan

How do students deal with the sudden death of a beloved teacher? **Bringing Vermont's world-changing dream**, **Mohamed Elmaghrabi**, explains this complex question. Mohamed Elmaghrabi's story is an allegory for immigrants first to take over a Montreal classroom, despite a lack of proper qualifications, running from his own backpack, he finds hope in helping the children learn.

SEE CALENDAR LISTING ON PAGE 42

6

FRIDAY 19

Going Solo

Green Band won't let **Barnes' legacy** quietly slip away. A former student who has been studying band since 1970, takes its name from a William Barnes song. Barnes' legacy is a legacy of music. The band's first album, *Band of the Future*, is a tribute to Barnes' legacy.

SEE INTERVIEW ON PAGE 42

7

ONGOING

Creating a Buzz

Artistic inspiration comes from just about anywhere. For **Green Band**, it's a place as old as time with the Vermont Center for the Arts. Students develop the skills to lead behind the most recent body of work, *"The Mountain Series,"* using a mix of charcoal and water. The parents offered pieces that will allow them to see the finished pieces.

SEE ART SPOTLIGHT ON PAGE 43

Gov and Take



GOV. PETER SHUMLIN has been rocking up the frequent flyer miles as he moonlights as chairman of the Democratic Governors Association.

In the past five weeks alone, the gov's spent three days each in Aspen, San Antonio and Chicago, holding meetings and raising money for the group. Since he took over last December, Shumlin's spent 31 days out of state on DGA business, traveling to New York, Washington, D.C. — even Rome.

What does Shumlin have to show for it, now that he's halfway through his one-year term — other than more senior help? It all depends on which metric you use.

At its core, the DGA is a fundraising apparatus that donates unlimited, state- and seven-figure contributions from labor unions, pharmaceutical corporations and on-up campaigns to Democratic gubernatorial candidates.

During the last two-year election cycle, the organization raised more than \$50 million, according to the Center for Responsive Politics. Of that, two major labor unions — AFSCME and the SEIU — poured up \$15 and \$11 million respectively. Contributing more than half a million each were Pfizer, Blue Cross Blue Shield and AT&T.

Last Friday, Shumlin announced the DGA had raised \$15 million during the first six months of his term, making it "well-positioned to help take back statehouses that belong in Democratic hands," he said in a statement. That figure is \$15 million more than the DGA raised during the same fundraising period four years ago.

But in interviews, Shumlin and his aides downplay his role as the fundraising mogul, instead crediting his predecessor, Maryland Gov. MARTIN O'MALLEY — a 2006 political opponent and now the DGA's fundraising chairman.

"To be honest, I would argue he does as much work as I do," Shumlin says.

That might be for the best, given how shady the process has become.

As the Center for Public Integrity reported in April, the DGA and its Republican counterpart have taken to creating affiliated nonprofit entities to raise millions of dollars in "dark money" from anonymous donors. And even though Shumlin says he refuses to raise money for his gubernatorial campaign from pharmaceutical interests, the DGA's top donors include Pfizer, AstraZeneca, and the Pharmaceutical Research and Manufacturers of America.

"You know, this is the way I look at it: While I might pick and choose the donors to 'Shumlin for Governor' as chairman of the DGA, I represent all governors," Shumlin explains. "Therefore I don't get

involved with one the DGA should or shouldn't take money from."

Now that's leadership!

Beyond fundraising, Shumlin's success at the helm of the DGA will ultimately be measured by races won and lost. And this fall, with only New Jersey and Virginia holding gubernatorial elections, he'll be lucky to become for two.

To his defense, every top-flight Democrat in the Garden State opted to sit out the race against gaffernut Republican Gov. CHRIS CHRISTIE — including the DGA's leading prospect, Newark Mayor CARLISLE, who is running for U.S. Senate instead. With Christie holding a devastating 30-point lead over Democratic state senator BARBARA BUONO, even Shumlin concedes New Jersey is "an uphill battle."

**BEYOND FUNDRAISING,
SHUMLIN'S SUCCESS
AT THE HELM OF THE DGA
WILL ULTIMATELY BE
MEASURED BY RACES
WON AND LOST.**

"We never think anything is a lost cause, but the DGA's very careful to spend resources where we think we can win," Shumlin says. "And we're still trying to see the evidence that we can win in New Jersey."

To date, the organization has invested just \$100,000 into Buono's campaign, says DGA spokesman RICHARD RABINOVICH compared with \$2 million in Virginia. In the latter state, former Democratic National Committee chairman RICHARD BLOOMBERG is running neck and neck with the state's conservative attorney general, RON GONCALVES, in an increasingly nasty race for next year.

"This is a tougher year, but we're viewing this as a two-year cycle, and we're putting in place the resources we need for next year," Rabinovich explains.

To that end, Shumlin's been working the phones to recruit solid Dems to run in 2015, when 34 states will elect new governors.

But SHUMLIN, who served as President Clinton's political director and has

consulted for the DGA for more than a decade, says Shumlin has excelled in making the hard sell.

"Getting people to run is where others do better," Rabinovich says. "For some people, it takes quite a bit of nudging to get them over the line and commit."

Shumlin says he personally helped lay recruits from Maine, Michigan, Florida, Pennsylvania and South Carolina, all of whom he says eventually committed.

"I talk to them on the phone. I go see them. I bring them breakfast in bed, if that works" — whatever it takes to get winning candidates, the gov says. "The art of convincing a candidate to run for any office is not only to appeal to them yourself, but to get other people who they listen to to make the appeal."

Other than recruiting candidates, Shumlin says he's focused on "leading up" the DGA's political operations so that the organization can "win on the ground" in recent campaigns around the country — something he says he wishes the DGA had done for him. Part of that includes making the organization's opposition research apparatus in-house, according to executive director GAIL OLSBERG.

"That allows our messaging to be more nimble," OLSBERG says.

In Buono's view, Shumlin's most important contribution to the DGA is what he hasn't done.

"The first thing the chair can do when they come in is a change the staff," Rabinovich says. "Shumlin, I think very wisely, chose to keep six principle pay lines."

The governor dispatched his former gubernatorial chief of staff, Justice secretary ALBANY, to serve as his liaison and senior adviser to the DGA. But he left OLSBERG, a longtime O'MALLEY aide, in charge, and kept other senior staffers in place.

O'Sullivan, who says he sees Shumlin twice a month, describes his new boss as detail-oriented and "very hands-on."

So what has the DGA done for Shumlin and, more importantly, Vermont?

The gig hasn't exactly been a public relations bonanza for the small-state gov with big ambitions. Other than a smattering of stories in Politico and BuzzFeed — and a pretty awkward appearance on MSNBC's "Morning Joe" — Shumlin hasn't yet succeeded in using the post as a national launching pad.

"Most The Press' host SAND HENNING hasn't yet come to calling."

But Shumlin says his part-time gig's done plenty for Vermont. And he's right: He's helped the state what he's learned from fellow gov's about implementing

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ridiculous health care reform — which he calls “a pretty lonely process.”

“We have structured a lot of our policy discussions at DGA around how to make the affordable care act work and how to integrate technology in health care reform,” he says. “So there’s an example of how I’ve learned a lot.”

And if that’s not enough, there’s always room for more.

Madame Stays On?

Vermont may soon have to say as never to its most prolific political fundraiser.

Norwich resident and Democratic National Committee national finance chairwoman **JANE STANSON** is reportedly a top contender to become the United States’ next ambassador to France.

The Hill reported Tuesday that Stanson, a high-profile fundraiser for President Obama’s election and reelection campaigns, “is rumored to be in line for the top diplomatic post in Paris, perhaps the most prestigious ambassadorial position of them all.” Earlier this month, the *Washington Post* said she was “a strong candidate” for the job, citing, um, “rumor-mongering.”

“Can you?” we asked Stanson.

“Not this post, it’s totally because,” she said, refusing to comment any further.

Stanson certainly has the pedigree for the post. Her father, **ANDREW STANSON**, a former president of IBM’s international business operations, was appointed ambassador to France by President Nixon in 1970. During his tenure, Jane studied at the Sorbonne and the American College in Paris.

Stanson’s work raising money for the president’s campaign was the catalyst for her move into diplomatic posts. According to the *NYT*, Obama’s debt cut at least 18 ambassadorships to top money campaign contributors and political allies they’re alone.

By last September Stanson had already raised more than \$24 million for Obama’s re-election, the *New York Times* reported at the time, making her the president’s fifth biggest campaign “benefactor.”

Number four on that list? Vogue editor-in-chief **ANNA WINTUR**, who is reportedly also in contention for the Paris job. With lavish connections like that, all we can say is, “better chances, Madame Stanson!”

To Leaky Me Down

Three weeks ago we told you about **VERNA MILLER**, “Senator in Vermont” fundraiser. Vermont’s lone congressman has invited DC lobbyists en masse to hang out in Woodstock for a weekend in August — and contribute \$5000 to his campaign re-election.

If you can’t make it, never fear. Turns out Sen. **PAULINE LEAHY** is hosting a “Fall Politics Retreat” for the same crowd the weekend of Sept. 17 — also for \$5000 a pop.

Explores Leahy political hand **CAROLYN GRAY**, “it’s to showcase Vermont, bring business to Vermont and hopefully encourage those folks to come back again.”

Right. And to fill the coffers of his Great Mountain PAC, which raised more than \$700,000 during the 2012 election cycle. More than \$200,000 of that came from the entertainment industry, lobbyists and law firms, according to the Center for Responsive Politics.

Is it appropriate for Leahy to dole out a weekend’s worth of access to top donors?

“Anyone who attends a fundraiser owes Sen. Leahy, so this in some ways is no different than his annual Ben & Jerry’s fundraisers or an event he did in the past with the

Graceland Band,” Dwyer says.

Whoo! So how did that go?

For a second time, I was all worked up about campaign finance. Now all I want to do is eat some Phish food and jam out to Jerry.

Media Notes

Four years after he left the *New Haven Advocate* to become a staff writer at *Green Day*, Vermont is losing **ALAN BROWNE**. My trusted colleague and bearded bro is returning to his native Connecticut.

Browne took over this column in January 2011 and noted away at it until July, when he was promoted to news editor. Alan, he’s now leaving the journalism field to serve as communications director for the Roon School, a private K-8 school in New Haven.

“I’ve really missed the traffic jams, air pollution and billboards,” Browne explains. “Plus, there’s only room for one opinionist in this town — and I should say my best by a mile!”

Green Day publisher **MIKEA BROWNE** says “the *Seven Days* was so much more fun and joyful from Andy’s editorial guidance, good judgment and humor.” She says the paper plans to hire a new news editor to replace Browne — and to be in charge of whipping me up into shape.

“TV news is an excuse for thinking viewers for letting them into their living rooms,” Browne says. “As a print journalist for a free weekly, I say thanks for letting me into your backyards, coffee shops and bus shelters.”

Thank you, Andy. And good luck, D.

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Mary Alice McKenzie Wants to Talk About Gangs. Is Burlington Ready to Listen?

BY ANDY BROMAGE



Mary Alice McKenzie

Does Burlington have a gang problem? Certainly nothing like the one turning Chicago's neighborhoods into urban battlefields this season.

But Mary Alice McKenzie, executive director of the Boys & Girls Club of Burlington, says she's seen a rise in gang-like activity among some at-risk youth, peer-to-peer fights in schools and in parks and tales of middle schoolers earning \$20 or getting new clothes to act as "rappers" or "lookouts" in drug deals.

"A couple of boys said, 'We're members of the Bloods,' or 'My uncle is up from the city and he's a Blood member and now I'm one, too,'" says McKenzie. "And they started wearing red."

Last fall just, McKenzie reached out to school officials, law enforcement and nonprofit leaders, some of whom reported similar concerns. In January she convened an informal task force of law enforcement and child-welfare professionals with the goal of cutting off gang activity before it takes root. The group has since met once a month.

In April, McKenzie brought a national gang expert to Burlington for two days of meetings with police, prosecutors and

school leaders. Prior to this visit, Joe Melher, a retired Minnesota police official who now works for the Boys & Girls Club of America, helped her distribute a survey to the club's young members to find out what they knew about gang and drug activity in their schools and neighborhoods.

Of the 19 high school and 34 middle school kids who filled out the survey, 14 — roughly a quarter — answered that they knew someone who was in a gang. Among high schoolers, two students said they knew gang members who sold illegal drugs, and three said they knew individuals who brought guns to schools. Six middle schoolers said they knew of people in gangs who fought with others once or twice a month, eight kids answered that they were aware of gangs with rules, risks and colors.

Speaking about her efforts for the first time, McKenzie says many community leaders have welcomed the conversation she has started around gangs and drugs. But there are exceptions. Some people, she says, are "let-it-alone" folks: that Burlington has a gang problem. Others don't want to talk about it for fear it will spark racial profiling.

Indeed, several officials interviewed for the story and privately that they were

reluctant to discuss the subject of gangs for fear of fueling stereotypes about young black men in Vermont, an overall largely white state with a prison population that looks more like the rest of the country.

Among those voicing their concerns is Robert Appel, a longtime racial justice advocate and former director of the Vermont Human Rights Commission. In fact, Appel emailed his concerns preemptively when he heard Seven Days was reporting this story.

"Without a sensitive approach to the subject of 'gangs and drugs,' we may be declaring open season on all young black men, irrespective of any factual basis," warned Appel, who is white.

Ryle Dodson, director of Champlain College's Center for Service & Civic Engagement and a member of McKenzie's task force, agrees that talk about gangs could "derail" the young men of color "that's a gamble, whereas the other side is a guarantee," says Dodson, who is African American. "The guarantee, from my perspective, is that young men of color are going to be wrapped up in this stuff, and police and prosecutors are going to be spending time on these populations if we do nothing."

CRIME

As it is, a seemingly disproportionate number of the drug shots sent out in press releases from the Burlington Police Department are of black or brown faces. Police Chief Michael Schirring acknowledges that fact could inadvertently "paint Vermont's community of color with a broad brush," even though many of the arrested had been out of state.

On the flip side, Schirring warns that racial sensitivity can also go too far. "Drug dealing is a crime. Don't let someone's skin color keep you from calling because you're afraid that you'll be labeled as biased," Schirring says. "It cuts both ways."

Combating illegal drugs has become a top priority for Burlington police as unprecedented quantities of heroin have flooded into the state from Brooklyn, Albany, Rhode Island and other cities. But do law enforcement officials believe organized gangs are behind it?

"Most of the people who sell drugs in Vermont are from Vermont and don't have any gang ties," says US Attorney Trevor Coffin. "And most of the people who come to Vermont from out of state are not self-identified gang members."

That said, Coffin says his office is prosecuting more gang members now than in the past — primarily Bloods and Latin Kings. The federal prosecutor has assigned Jim Laine, his law enforcement coordinator, to participate in McKenzie's task force.

"There was a period of time when we had gang wars in southern Italy, and it would be less common to have actual gang members coming to Vermont to sell," Coffin says. "But we do have members of the gangs who are involved in selling drugs here."

Coffin would not identify any specific cases involving gang members. However, one appears to be that of Frank Carabelle, an accused crack dealer charged with the murder of a woman in Dunsmuir, 2011, as reported by the *Boston Globe* Reform; documents filed by prosecutors in the case indicate that Carabelle and his accomplices may be affiliated with gangs in the area of Hollywood and Springfield, Mass.

Similarly, Schirring says Burlington police have arrested more gang members over the past 18 months — Bloods and Crips identified by tattoos, information on file with other police agencies, or their own confessions. But he would not identify them by name because that information has not been made public in court proceedings, he says.

Burlington doesn't have a gang problem in the traditional sense, so one's concerning bludge or bashing for drug turf, the chief says. But he often that police "have a hunch that some of the increases in street-level robberies in at least people really related to people trying to prove their worth in a gang, or just a clique of people." And as local kids are exposed to that behavior, the chief says, some are emulating it.

Candy Maguire, head of the Vermont attorney general's criminal division and a member of McKinnon's task force adds, "In terms of established Latin Kings or Bloods in large numbers, we've not been able to conclusively confirm that. But we sort of want to be ahead of that problem."

Mallory says it doesn't take large numbers of gang members to cause real problems. When he was a police commander in St. Paul, Minnesota,

Mallory says the department identified 30 gang members collectively responsible for six homicides and hundreds of thousands of dollars in illegal drug sales.

During his Burlington visit, Mallory met with Scherberg, Coffin and public school officials and led a training for some 60 people about ways of dealing with gangs. His takeaways?

"You definitely have an emerging gang problem here from what I saw and the people I talked to," Mallory says.

In fact, Mallory thinks Burlington is the right place for a gang-prevention program administered through the Boys & Girls Club of America. If he approves the club's application, it would receive \$35,000 in U.S. Department of Justice funds — and possibly another \$30,000 in year two — to run a program aimed at redirecting 50 youth at risk for gang involvement into "pro-social" activities. Only 34 states across the country have similar programs.

Nationwide, gangs are expanding — and becoming more violent. According to the FBI's 2011 National Gang Threat Assessment, there are approximately 14 million active street, prison and outlaw motorcycle gang members in the U.S. representing more than 12,000 distinct criminal organizations.

The FBI says gangs are active in all 50 states, and it relies on those jurisdictions to voluntarily track and report gang activity. Vermont is the only state that didn't submit information to the FBI's latest annual report.

Anecdotaly, Vermont has seen several arrests of suspected gang members in recent years. Former police arrested the leader of a homegrown gang calling itself the Brotherhood Mafia. Police said 21-year-old James Manning, nicknamed "Buster," allegedly recruited young boys by paying them in front of other gang members.

Just over the border in Quebec, the Hell's Angels Motorcycle Club does a booming business. The U.S. Department of Justice has identified the outlaw group as a source of marijuana being trafficked from Canada into Vermont.

Lynbrook suffered a rash of indecent exposure in 2011 that police blamed on a small cottage gang called Deathrow 33.

Such scenarios — and warnings from the state's own commissioner that gangs were expanding in Vermont prisons — motivated the legislature to create the Vermont Gang Activity Task Force last year.

But its 16-page report only acknowledged a lack of study on the subject and rebuffed three news stories as evidence of a rise in gang activity.

"Fact is, we do not know enough about gang activity in Vermont to move aggressively from research to comprehensive intervention," the taskforce report stated. "As a state, we simply need more facts."

McKinnon hopes her ad hoc task force can supply those. Like DeLeon, she agrees that the conversation must be handled sensitively to avoid stereotyping, but she insists it must be had.

"I don't believe it's right to be so afraid of the racial issue that we refuse to acknowledge there's a problem with drugs in our community and that we're afraid to talk about them," McKinnon says. "Even if I get treated like a middle-aged reactionary, I'm just going to keep talking about what we are seeing." ☐



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Vermont Sewage Plants Are Overflowing, but How Much Remains a Mystery

BY KEN FICARD

A record-breaking rainfalls gave way to sunshine last weekend, local waterways were once again bustling with swimmers, boaters and anglers. Many people likely assumed that someone had cleared the waters to ensure they were safe for public recreation. The same folks probably figured that if thousands of gallons of raw, untreated sewage had inadvertently spilled into those waterways, they'd have heard about it.

Guess again, says James Ehlers, executive director of Lake Champlain Interlakes, a nonprofit organization committed to improving the quality of Vermont's largest body of water. Ehlers says sewage spills and overflows from Vermont's wastewater treatment systems are common occurrences.

But the public is only notified when they're exceptionally large, as was the case in April 2006, when a Burlington sewer line ruptured, spewing millions of gallons of raw sewage in the Winooski River for days before it was repaired, or when local bacterial counts caused safe limits at publicly managed beaches, shutting them down.

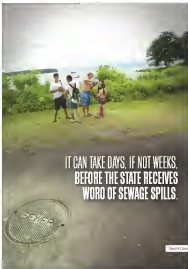
By law, the Vermont Agency of Natural Resources is required to post on its website notice of any illegal discharge that "may pose a threat to human health or the environment" within 24 hours of learning about it.

Practically speaking, however, Ehlers says that it can take days, if not weeks, before ANR receives those notifications from wastewater treatment plant operators. This is especially true when spills and overflows occur during intense rain events such as the ones Vermont experienced in May and June.

As a result, people often learn about those spills, assuming they know where to find the information on ANR's website, long after they need the information.

"What good are weather reports when they come in and tell us it rained yesterday?" Ehlers says.

Even after sewage spills are reported, the volume often remains a mystery. ANR confirmed nine "sewage overflows and incidents" between June 12 and July 4. Only one of them provided an estimated quantity: a dechlorination system failure in St. Albans City that allowed 112 million gallons of chlorinated water to flow into



Lake Champlain. The other eight listed discharges amount to "unknowns."

In the event of a spill, plant operators have no obligation to notify the Vermont Department of Health.

— the state agency charged with testing water to ensure it's safe enough for fishing, swimming and boating.

Admittedly, some of the discharges are small and brief, such as a July 3 spill at pump station No. 9 in Middlebury. According to

Middlebury wastewater superintendent Bob Wells, that discharge was a "combined sewer overflow," aka CSO. During incense rains, combined wastewater-sanitary systems are designed to allow some runoff to bypass the treatment plant so as not to overwhelm the machinery.

Wells says the pump station's overflow only lasted a half hour and spilled no more than 100 gallons of "raw wastewater" into Otter Creek. That's a tiny fraction of the

750,000 to 1 million gallons of wastewater the Middlebury facility processes every day.

"I'm not trying to minimize it," Wells emphasizes, "but it is a small amount."

Ken Kelley, program manager for the wastewater program within ANR's watershed management division, admits that the state has a "somewhat inconsistent policy" regarding the reporting of CSO events. Some municipalities acknowledge them immediately, he says, while others wait until they file their required monthly reports.

"We definitely realize that it's a deficiency in how we're reporting things at this time that we need to correct," Kelley says, adding that plans are in the works to include spill volumes on the state website.

Part of the problem, Kelley explains, is that combined stormwater and wastewater systems are considered essential to manage. The state's goal is to phase them out, but larger systems such as Burlington's would be too cost-prohibitive to replace all at once.

A contributing factor, Kelley explains, are roof drains and basements sump pumps that are illegally hooked into the sewer system — instead of the stormwater one. "It's amazing how much storm-induced flow comes from those two sources alone," he says, noting that it would be "quite the major undertaking" to find the offenders. But doing so would eliminate some of the problem.

Anthony Lempere, a senior attorney with the Conservation Law Foundation in Montpelier, says that some of Vermont's recent sewage spills can be blamed on systems that date back to the Civil War era. But many others occurred during dry spells, he says, in systems not designed to run stormwater and wastewater.

"It isn't anyone's fault if it rains," says Lempere, but it is their fault if they're not investing in their systems, especially when it's the case that you're getting multiple discharges year after year.

Between January 2007 and March 2011, CLF documented 342 incidents involving unpermitted sewage discharges, the effect of which was nearly 25 million gallons of raw sewage dumped into Vermont waterways. Lempere emphasizes that none

ENVIRONMENT

Why Prosecutors Asked a Grand Jury Whether to Charge a Winooski Cop

BY ANDY BROMAGE



Jason Stokes

CRIMINAL JUSTICE

The decision to use a grand jury to bring criminal charges against Winooski Police Corporal Jason Stokes last week wasn't just an unusual legal move — it may be a court ploy for the prosecution.

Nokes is under fire for shooting a mentally ill man, Isaac Sage, in the leg on April 25 during a scuffle in downtown Winooski. Stokes suffered a broken nose and concussion in a confrontation caught on video, and another police officer sustained cuts and bruises. Assault charges against Sage were later dismissed because a psychiatrist deemed him insane. The focus then turned to Nokes.

Prosecutors could have decided themselves whether Nokes' shooting constituted a crime and brought evidence of probable cause before a judge. Instead, Chittenden County State's Attorney T.J. Donohue and Attorney General William Sorrell, who are investigating the case jointly, took the rare step of putting the matter before a grand jury in a secretive, time-consuming proceeding in which prosecutors present evidence to jurors who decide whether charges are warranted.

After two days of cloud-filled testimony, a grand jury sitting in Chittenden County returned a three-count indictment last Wednesday charging Nokes with

aggravated assault with a deadly weapon, reckless endangerment and providing false information to police investigators. If convicted, Nokes faces up to 10 years in prison.

Defense attorneys say the decision to use a grand jury is unusual in state courts and may help insulate the prosecutors from critics on both sides: those outraged that police are so often blamed in shootings, and pro-law enforcement conservatives who feel Nokes is being scapegoated. "Obviously in this case, T.J. didn't want to be the one making the decision," says Chittenden County public defender Peggy Jurech. "So he's off the hook. The grand jury indicts."

Civil libertarians have criticized Sorrell in recent years for consistently clearing police officers in shootings. Recently, the attorney general ruled that a state police trooper was justified in firing a Taser at an unarmed Thordson man who did so as a result of the shock. Sorrell has vigorously defended his record as one motivated by rule of law rather than political expediency, while at the same time noting the numerous cops he's prosecuted criminally.

Donohue confirms this is only the second time a Chittenden County grand jury has returned an indictment since he

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Winooski Cop

because state's attorney in 1986. The first was the accidental drowning death of retired St. Michael's College professor John Niles, who was killed in 2006 as he home by an ocean buffet from a nearby shooting range. That grand jury indicted one man for involuntary manslaughter. One struck a plea deal, the other was convicted and sentenced. Other grand juries may have been convened, but Denison says the law prohibits him from discussing them.

Denison says he uses grand juries sparingly for cases that are controversial and where there's some question about the state of evidence. Denison says he and himself, who failed it out a last year's primary for attorney general, jointly decided to use a grand jury for Niles due to the sensitive nature of prosecuting a cop and to make sure they "got it right."

Denison dismissed the notion that the elected prosecutors used the process for political cover, noting that, starting next week, he'll be the one prosecuting the case.

"At the end of the day, all a grand jury does is okay," Denison says. "We've still got to prosecute it. There's nowhere to hide then. There's no cover whatsoever. Now you have to prove the case, which is the hard part."

Assistant Attorney General John Treaswell echoed that. The "real reason" to use a grand jury, he says, is for cases where "the community's view of whether this is a matter that should proceed with a prosecutor is significant."

That may be, says St. Johnsbury criminal defense attorney David Leigh, but the grand jury indictment affords prosecutors some distance from the charges and allows them to face critics with a simple response: "The people have spoken," as Leigh puts it.

This isn't the first time Denison has prosecuted Niles in his courtroom. The 18-year police veteran pleaded guilty to driving under the influence in 2011 after police found him slumped over his steering wheel in the median of Interstate 89 with a blood-alcohol content that was five times the legal limit.

Niles' lawyer, Joseph McArthur, notes the grand jury process by its nature allows the state to "cherry-pick" the evidence jurors hear, and the defense has no role. "Once all the evidence comes out and he has the opportunity to defend himself," McArthur argues, "he'll be exonerated" (D).

Sewage Plants

of these discharges were 650 events, but rather failures of sanitary sewer systems caused by operator error and aging infrastructure.

Neither Denison nor Sillers put the blame on plant operators. As Sillers puts it, "I'd be like criticizing someone who's forced to drive around on flat tires for their poor driving skills." Both men suggest that there's a lack of political will to let up taxpayers to adequately fund needed infrastructure improvements.

A major spill can charge that. In response to that in 2006, following Burlington's huge sewer-line rupture, CLF and others convinced lawmakers to pass a law requiring every sewer plant to submit to ANR an "operation, management and emergency response plan" that also identifies infrastructure in need of upgrades and repair. That plan must be updated each time the permit is renewed.

But Sillers points out there's still no comprehensive way of measuring the environmental or public health impacts of all the untreated sewage flowing into Lake Champlain. Last week, the Vermont Department of Health issued a press release noting an volunteer system for reporting blue-green algae blooms on Lake Champlain. The sign is made to humans and animals, and some emerging scientific research suggests it may even be linked to certain deadly neurological disorders, such as ALS.

There's no systematic tracking of more common health problems associated with sewage spills, such as earaches, stomachaches and diarrhea. State toxicologist Sarah Voss says that testing for E. coli, considered a "fecal indicator bacteria," only occurs at managed beaches and swimming areas, such as Burlington's North Beach and Coldego Park. When the public arena, boats or fishes at other locations, she says, they do so at their own risk.

"It would be great if there were a centralized location that beachgoers could go to look on their phones and say 'Oh, look, the E. coli is high at this beach,'" Voss adds. "That might be a possibility in the future, but right now, you have to check with each beach."

Until some one invents the fool-proof app for smartphones, Vermonters will have to rely on yesterday's "weather report" to figure out where to go swimming tomorrow (D).

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The Burlington Writers Workshop Has Ballooned — and Published

BY HARRIOT HARRISON

On a recent Wednesday evening in the basement of Burlington's Halfhouse, the **BURLINGTON WRITERS WORKSHOP** is trying to figure out what words and doesn't in **LARRY FORN**'s poem.

For, a teacher and performance poet, will star in her own spoken-word event

the following week as part of the **HELEN DAY ART CENTER**'s exhibit "Blurred."

Right now, though, stuck in the hot seat, the reader about a dark poem addressed from a seemingly estranged child to a parent, does mutters, "This is super rough."

Once **For** lifts silent, it's time for the attendees of this particular meeting — 15 poets and prose writers, not all from Burlington, and with ages ranging over perhaps five decades — to weigh in.

"I got 'blurred,' 'blurred,' possibly 'blurred father,'" one woman says.

"I would be careful about being really definitive about the role of the TV as a metaphorical vehicle," says the man beside her.

This is not one of those writer workshops where clucking critique is like pulling teeth. The participants aren't hunk — **PETER BIELLO**, who organizes the BWW and is leading this session, sees to it that the comments are precise, articulate and opinionated. And this is only a small sampling of the BWW, a growing group that has gained local visibility in recent months with an anthology and public readings.

The BWW started as the Burlington Writers Group in 2008, the same year Biello moved up from North Carolina. (He's now a producer at **VERMONT PUBLIC RADIO**) "Looking for a social life" as Burlington, Biello says, he found his way to a meeting at a member's apartment.

About a year later, he was in a rooming house, which has swelled from three or four members to nearly 300. "It's pretty amazing how people have taken to this," Biello says.

Of course, not all those registered members come to all the workshops, which are capped at 15. But in the past six months, Biello says, 300 members have attended at least one. He adds that writers like the flexibility of coming when they choose to the weekly and



sometimes twice-weekly meetings, which have whimsical names drawn from previously critiqued manuscripts (The next meeting on July 26 is called "Invisible as a Succubus.") The group uses Meetup.com to take local counts and distribute work for critique.

Biello, who holds an MFA from the University of North Carolina Wilmington, says the group "had to develop guidelines so we had some kind of

members' work. The Best of the Burlington Writers Workshop 2010 A Kickstarter campaign raised \$3600 to produce the paperback, which has sold over 100 copies so far. All proceeds go toward the next annual edition, for which Biello is taking submissions and seeking editors.

The BWW is networking, too. It has held public readings at the Essex Free

poet." Listening to critiques of her work was "very humbling and tremendously stimulating."

Part of the strength of that conversation, **Witte-Townsend** notes, is that "Now here, several generations represented." That's true tonight.

Representing a native perspective is **A. ANN** of Whitefield, whose fiction appears in the anthology. He says he returned to writing recently after his career as a New York trial lawyer. On the younger side are **Rae** and artist **ANANDA YELLA**, who say the BWW has helped them make new connections. "It's awesome," **Rae** says. "**Pete** creates a really good tone."

Witte says she came seeking "a community of people to have an intellectual conversation with." She found it, and the group has inspired her to branch out from poetry to prose.

On this Wednesday, when two poets have presented their work, it's Biello's turn. He's written a story about mother-daughter conflict that gets everybody talking about whether maternal selflessness is a myth. Is the man's character adolescent? Believable? His her or been depicted too much like "Betty?"

The story makes people argue about real stuff as well as words — as fiction should. At last, the critiques drive to a close. Most members slip a bit, but it's not over.

Rae and **Witte** take out their guitars and join Biello in a jam. They settle into "Fly Me to the Moon" and **Witte** moves the lyrics smoothly enough to evoke Sinatra. The moment has a touch of poetry in its own right. **B**

IT'S NOT A PLACE WHERE WE'RE GOING TO SHOOT YOU DOWN. WE'RE GOING TO PLAY TO YOUR STRENGTHS

PETER BIELLO

structure." Since his arrival, the BWW has come to resemble an MFA work shop, with writers required to sit silent during discussion of their work. They must also critique one piece of work before submitting their own.

"We try to start based on what's working well," Biello says. Writers he adds, "like the protective atmosphere. It's not a place where we're going to shoot you down. We're going to play to your strength."

At the BWW "we focus on getting better before we talk about getting published," Biello says. Still, last year the group self-published an anthology of **Fors**

Library and other venues and will have a presence at September's **BURLINGTON BOOK FESTIVAL**. After a **VERMONT STAGE COMPANY** board member showed up at a BWW meeting, participants were invited to submit stories for possible use in VSC's annual holiday production **Winter Teller**. They're also been asked to blog about artists and performers for the **FLYNN CENTER FOR THE PERFORMING ARTS**.

Retired Johnson State College professor **GARLIE WITTE-TOWNSEND** came from Florida for this workshop. She says the BWW's "very good, free-flowing conversation" has "helped me grow as a

B The Burlington Writers Workshop holds its next meeting on Wednesday July 26. For information on signing up, go to burlingtonwritersworkshop.com

The next of the Burlington Writers Workshop 2013 (350 pages, \$2 print or \$5.99 e-book) goes on sale Thursday, July 26.

Larry For (spoken word) Thursday July 26, 8:30 p.m. at the Helen Day Art Center in Glover. Bottoms accepted. burlingtonwritersworkshop.com

Burlington Ensemble to Bring Summer Serenades to Shelburne Farms and Other Venues

BY AMY LILLY



MATTIOLI/ENSEMBLE; RIVER BLOW; RICH WOOD; TONY HOLT

From September to April the chamber group **BURLINGTON ENSEMBLE** plays a series of "90/10" concerts to benefit local nonprofits. The chamber take is 90 percent of the proceeds—which means the musicians still have to be paid somehow. That's where BE's summer festival, **SUMMER SERENADES**, comes in.

Now in its second full year, the festival has doubled in size—to 16 concerts at five venues over three weeks—and slightly raised its ticket prices to underwrite BE's expanding community-oriented mission.

But BE's founders, violinists **MICHAEL MATTIOLI** and **SARA MATTIOLI**, apparently can't be trusted to offer purely necessary fare

even during the summer. One Serenades concert, at the West Montrose Barn in Richmond, will benefit the Vermont Youth Conservation Corps with 25 percent of its proceeds. And four more, at the Shelburne Farms Coach Barn, will do the same for Vermont Food Education. Every day VI-FEED is a farm-to-school collaborative project of Shelburne Farms, the Northeast Organic Farming Association of Vermont and Food Works at Two Rivers Center in Montpelier.

Shelburne Farms president **DAVE WOOD** says that when Mattioli and Hersh first approached him about holding concerts there, "their community-oriented mission

appealed to us"—particularly the group's offer to support VI-FEED. The program is one of the many ways the nonprofit Shelburne Farms uses its 1,600-acre working farm and historic buildings to promote and teach sustainable conservation practices.

Also appealing was the fact that BE brought back classical music to a venue long loved by Vermont Mount Festival goers. With none, but "on a smaller scale than our usual message." Summer Serenades audiences are still not a picnic dancer on the lawn.

But the concerts won't be weather dependent, and, says

Wood, the Coach Barn provides "a little more intimacy with the audience." Since the Mount Fest folded in 2008, the only classical music at Shelburne Farms has been the **VERMONT STRINGS** ORCHESTRA's July Fourth concert—of which the last two were named out "BE felt like a new idea that's gradually taking hold," Wood says. "They're the little kid on the block."

For his part, Mattioli considers it a "privilege" to work with Shelburne Farms. "When Alice and I first met, the Mount Festival was still happening," he recalls. "I think we're in the spot of establishing a new tradition."

"And it's better," he says. "There's no rain grid, and we're putting it away back into the community instead of into management and marketing."

BE has no board or director and relies on its nonprofit partners to market the concerts to their members.

Dubois and Hersh chose a "night" theme for the festival, crafting a program of Brahms and Bartók for "Gypsy Nights," for instance, and pairing Britten's *Phantasy Quartet* with KV Williams' *Phantasy Quartet* for "Phantasy Night." (No *Phantasy* on the program.)

"Starry Night," a program that will be played at the Basin Harbor Club in Vergennes, the West Montrose Barn and Custom State College before closing the festival at Shelburne Farms, includes

Georgina Benoit's second double-bass concerto, played by **MARCUS DAVIS**, and Mendelssohn's cello. Double-bass concerts are rarely heard in concert, Dubois notes, but audiences of last year's Summer Serenades will most likely recognize the Mendelssohn solo, which has become BE's signature ending.

Whether the stars will actually be out or obscured by more summer rain is, thankfully, little concern. ☺

Burlington Ensemble's Summer Serenades, Tuesday July 23 to Saturday August 10, 7:30 p.m. at various locations (\$30 per concert; \$100 for all 10 concerts; Children under 13 free; burlingtonensemble.com)

Mystifying and Magical, Dale Chihuly's "Utterly Breathtaking" Glass in Montréal

BY PAMELA LOSTON

When I walked into the Montreal Museum of Fine Arts recently to see the Dale Chihuly exhibit, I had two thoughts right off the bat. *Holy cow!* and *I will not be able to think of enough experiences to describe this.*

For sure it's not an uncommon reaction to the seriously mind-blowing creations of this world-renowned, Washington-based artist. Some might, however, be more elegant. *Winterer?*

I've seen individual works by Chihuly in several other museums over the years, but MEMF's show, aptly called "Utterly Breathtaking" is the first time I've had the

THE LIGHTING SENDS COLOR CASCAIDING DOWN THE WALLS AND ON THE UPTURNED FACES OF GALLERYGOERS.

current pleasure of a Chihuly experience. That is to say, walking among and under his vibrantly colorful creations. The museum caused the works beautifully—sparsely and with brilliant lighting that makes the glass sculptures seem to glow from within.

When you climb the stairs to the

second-floor exhibition room, Chihuly's swan-like-shaped dais that overhang, suspended by the sides of the stairwell. On the landing you are greeted by a piece called "Toujours Here!" a stand of tall, hair tubes of glass seem to grow like sculptures from an arrangement of oceanic driftwood. Both of these installations give the sense of marine creatures and hotspots, but electrified.

Stroll into the next room and you can literally lie down on provided cushions to meditate on the "Pentagon Ceiling" overhead. A transparent dropped ceiling holds up hundreds of swan-like and globe-like-shaped glass works in vivid hues

and patterns. The lighting above them sends color cascading down the walls and on the upturned faces of gallerygoers. I totally went *thru*.

A succession of other rooms—dickens so that the glass seems to float in space—present more astounding feats of imagination and technique. Gazing at an enormous explosion of angles, I think *both flow could be made this!* and *How the hell was this packed and shipped without breaking?* Glass, after all, is fragile.

(I also wondered how the museum could risk making a monumental yet low price ticket "The Star" outside, exposed to both the elements and potential vandals.)

What's in a Name? WV11

during the 1930s. Claiming to have given the matter "considerable study," Flanery concluded that the mountains and town alike were named for a chief justice of England, Lord Mansfield.

Flanery rejected the Connecticut connection because, he noted, the town called Mansfield in that state didn't come to be known as such until 1774. That's 36 years after Benjamin Wainwright, the governor of the newly independent New Hampshire, issued a charter to a group of pioneers in what he dubbed the town of Mansfield, Vt. (The territory was later divided between the towns of Underhill and Shovel.)

Wainwright "had good reason to honor Lord Mansfield by naming the town after him," Flanery says. He notes that Mansfield and another English official had jointly ruled in 1752 that the land between the Connecticut River and Lake Champlain should be considered part of the New Hampshire-governed royal province of New Hampshire, and not of New York, which also claimed that territory.

Footnote: Even though Mansfield is indisputably the tallest mountain in Vermont, it probably is not the best word. Mansfield's anthropomorphic profile — forehead, nose, lips, chin — isn't much the shapely appeal of its more glamorous neighbor, Camel's Hump. French settlers thought the shorter mountain resembled a lion, so they called it Le Lion Coarcté.

And that moniker has occasioned its own dispute. Vermont pencils have it when Le Lion Coarcté gets translated as Coarcté Lion. It's "coarctage," they insist, because, as bilingual natives, that term signifies "rest and repose rather than alertness or fortification of attack." (D)

Friends in Green Mountain Club Director Will Wainwright are putting along the relevant sector of subject respondents' book. Thanks to the GMC's annual conference, which has worked for decades to protect the maple-syrup harvest stop. Please provide.

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The Court



ART

Will text explain some of the glassblowing techniques, such as the Italian patterning called mille fiore, and also reveal Chihuly's underlying love and respect for his medium.

One can only wonder what kind of genius thought of blowing leaves. Another drew a metal tube, forming a bubble inside of a molten blob of glass. For me, it's the most mysterious and magical of all the inventions or materials that mankind has invented or discovered.

Chihuly has exhibited in and been collected by major museums all over the world. The Tacoma, Wash., native founded an international glass center, the Pilchuck Glass School, in Washington State, and has received dozens of awards. Last year, Chihuly Garden and Glass opened in Seattle, comprising an exhibition hall, glasshouse, theater and gardens. Now

approaching 70, the artist has clearly not grown tired of his craft.

One of the exhibition rooms at the MMSA, however, might be read as a historical metaphor for getting to another realm — or perhaps for simply passing along these gifts of glass. Titled "The House," the installation consists of two life-size diaphanes filled with glass seedles, wires, floral shapes and spheres, as delicate as they are resilient. Are the glassworks floating toward an unknown destination? Or are they ordered to these shores? It's hard to tell.

Either way, these house, and these rooms, contain the alchemical magic of earth and light that began in grime of sand. (E)

F Chihuly, Liberty Bell-Holding. At the Museum of Fine Arts, 1300 Sherborn St., through October 20. Info: 617-252-7020; mfa.org/cg

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WHISKEY TANGO FOXTROT

We just had to ask...

Why is there a bowling-ball pyramid on Route 58?

BY JULIA SHIPLEY

The Lowell Mountain viral murals, swirling like giant giant pinballs, are the newest spectacle along Route 58. But it's the lone pyramid of bowling balls that folks traveling between Taubman and Lowell have gawked at and pondered for the better part of a decade.

"People stop and take pictures, especially during foliage season," reports Kevin Dumas, the pyramid's creator. "So no one's ever come to the door and asked me about it."

The five-foot-tall pyramid sits like a colorful, unlikely giant next to the restaurants, pens on the side road looking Route 100 to 195. Dumas, who owns the adjoining house, says the monument is composed solely of bowling balls and gravity. There's no glue or other bonding agent, just balls—465 of them. They look like a temple of over-the-hill gamblers resting on a bed of barbed-wire-edged mulch, around where some homeowners might plant a bush or set out a couch they didn't want.

Why station a pyramid of bowling balls so perfectly close to the road? Bowling balls aren't cheap when new—about \$180 each, which might have made this a costly installation.

Luckily for Dumas, however, he happened to own the bowling alley in nearby Lowell, Mississippi Lanes, and over his 24-year tenure he's acquired a lot of retired equipment. Originally made of wood, the pins are now manufactured from plastic (recycle resin, urethane or a combination thereof) and are loaded with names ranging from sinister (Terror, Abolition, First Blood) to silly (Cute Witch, Captain America, Monster ByNight). At Mississippi Lanes, each of these approximately 56-pined globes



gets rolled at a crowd of pins again and again, tournament after tournament, eventually they wear out and crack. Thus they're sold.

Dumas isn't sure just when he started building his pyramid. "Five, eight, nine, 10 years [ago]," he wonders. "Time flies."

First, he made a base layer of six by six—36 balls, half sunk in the ground to keep them from "bouncing out" from the cumulative weight of the tiers he built next. Then by five, four by four, three by three and two by two, capped off with a single ball.

These he stopped—but not for long. In the winter, Dumas' 10-lane alley is really happy. It hosts the Ethan Allen League and the Twin County Mini-Ten, with teams such as the Aces and the Black Knights. The youth league comes on Saturday morning, the seniors from Canada every Wednesday afternoon. With players on all 10 lanes, five or six people to a team, that's 50 bowling balls hurtling toward the pins, each impact sounding like a cracked cannon blast. "I think it's affected my hearing," Dumas admits.

Sure, but his busy lanes also provide him with fodder.

A few years ago, Dumas ordered the pyramid's base to eight by eight balls,

adding balls to balance out the upper tiers. A year later, the base became nine by nine—then, this past spring, 10 by 10. Dumas still had surplus balls. "I wasn't going to go any bigger, so I made the little ones, the 'spacers,'" he says, referring to the four mini-pyramids that give the main structure

Dumas, a gently worn, 58-year-old who grew up in Hyde Park, was 26 and out of work when he ate their

wife's action rolling on the path toward owning

his current business

80e was working as a bartender at both the Marvella Bowl (now closed) and the Mississippi Lanes, and she introduced Dumas to her boss. Dumas struck a deal to purchase the Lowell business from the Swenson family, which at the time also managed a third alley, Waterford Lanes in Newport.

In 1995, Dumas built a house close to his business, on this Lowell hilltop property where he now lives with his second wife and stepdaughter.

When viewed from Dumas' front porch, the pyramid seems to pay a multi-colored tribute to the mountains beyond it. But is there a deeper significance to its shape?

Bowling aficionados may know that archeologists have found ancient

bowling-like paraphernalia in a child's grave in Egypt and even discovered what appears to be a circa 200- to 300-AD bowling alley south of Cairo. As a result, some speculate that the ancient Egyptians invented bowling.

Is Dumas paying homage to the sport's alleged origins? "Not necessarily," he says.

Does he keep more bowling art inside his house? Balls installed in the foundation? An old rocking machine in the kitchen? Nope, Dumas says. The tribute to his business stays at the end of the driveway.

But for drivers and bikers, the unexpected spectacle along Route 58 is what the fun begins. Some people stop for an impromptu photo shoot, while others have relayed the pyramid of a few balls—a practice Dumas does not wish to encourage. On other occasions, an anonymous driver left three balls and a loud note by the front door—proving that passersby on Route 58 both take away and give.

A house of bowling: The geometric pile on his property, Dumas says, is that "it's handy if you ever want to give folks directions."

Asked if he has plans for more expansion, Dumas shrugs and grins. "Nah, but I'm still trying to come up with something to do with the used pins." ☺



Kevin Dumas

Illustration by Emily Remick, about everything I find pin bowling weird. www.emilyremick.com



A Tale of Two Migrants

The U.S. government, the police, the press and most people, there are two kinds of undocumented immigrants: Darile Lopez is one kind. "Rose" is another.

Lopez is a migrant Mexican farmworker employed in Charlotte. Since his arrival five years ago, he has become an effective, beleaguered organizer for the grassroots organization Migrant Justice. Vermonters learned his name when a migrant trafficking news Midwestern last September led to the initiation of deportation proceedings against him. Migrant Justice and other services owing into action to persuade the U.S. Immigration and Customs Enforcement (ICE) to let him stay.

The campaign gained the support of the governor and the Vermont congressional delegation; it won state legislation to improve migrant workers' lives — prohibiting racial profiling by police, including undocumented workers in single-payer health care and granting them "driver's privilege cards." And on Tuesday ICE granted Lopez permission to stay in the country at least another year.

"Rose" is the pseudonym of a Mexican man, some of *Siempre Viva* in Basel. Also possibly undocumented, Rose has been in the U.S. about a decade, in New York and Vermont. Along with rubdowns of the two exogenous zones, she offers clients hand jobs and perhaps other sexual services. "Three days after *Seven Days*" expose last month of *Siempre* and similar establishments in Chittenden County, the place shut down. Rose's whereabouts are unknown.

The "chastity" and "efficiency" Rose told reporter Ron Picard that she was on duty day and night, seven days a week, was paid only in tips, and lived on the premises. The one place in the area she could identify was the Macy's where she bought makeup. She didn't know the name of Lake Champlain. The establishments Picard visited had covered or barred windows, locked doors (from the inside), sex-trafficking cameras and no visible computers or cashiers. His sources called these typical features of illicit businesses "red flags" that the workers were being held captive.

Of the lives of thousands of 1200 to 1500 migrant dairy farmworkers, Migrant Justice says, "Workers typically work 80 to 80 hours per week and endure extreme isolation, often without a clear sense of where they are." They must be "highly restrained [bring and labor movements, and are overly dependent on employers to meet their basic needs. The great majority of workers lack basic freedoms like the ability to gather in a community, go to the hospital, or go to the market."

The organization describes Lopez's situation in the concrete trade agreements that have devastated family farming in both Mexico and the U.S., forcing Mexicans to cross the border for work and Vermont farmers to hire them at low wages. But because migrant dairy

herds, like other "undocumented" workers, can't get work visas, they live as criminals in a country that depends on their labor.

Law enforcement and victim advocates describe Rose's situation differently. They suspect she was brought here by disreputable operators who prey on girls and women, promising legitimate jobs at good pay in another country, then enlisting them in the sex trade once they arrive.

Because he is a man, Darile Lopez is generally be-

lieved to have come to the U.S. of his own volition. In some, that makes him contemptible and self-motivating, one of those hardworking, churning, family-loving immigrants President Obama talks about. To others, he is a "sex slave" who's come to steal our jobs and snatch off our welfare system.

Because she is an Asian woman, Rose is assumed to be docile and glib (his performance of these traits as her appeal as a prostitute, too). She must have been tricked or kidnapped by some other sinister Asian — echoes of the 19th century "white slave" — because surely no one would choose to come to the Land of Opportunity to give hand jobs.

Migrant Justice calls Lopez the subject of "human rights and workers' rights abuses." Law enforcement

and prostitution abolitionists call Rose a victim of sex trafficking — a slave. In fact, simply doing sex work — even if not by "force, fraud or coercion" — defines Rose as a victim under the federal Trafficking Victims Protection Act (TVPA).

The explanation is viewed as economic, here as moral. To supporters, Lopez needs organizing. And Rose needs rescue.

Under US law, sex work is work and as such, sex work is not work. It is a crime, either by or against the person doing it. If the sex worker is a foreigner who can prove she is a victim of "severe forms of trafficking," she is exempt from punitive immigration law. But sorting the "guilty" from the "innocent" migrant sex workers isn't easy.

Cops frequently "rescue" trafficking victims for ordinary prostitution and arrest, release or order them to immigration court. The alleged victims themselves are no help.

"Without police had been receiving reports about the activity at Harmony Spa for years," WPTZ News reported in Vermont, "but were unable to act on their information because, when questioned, the female employees would never admit they were victims."

This confusion is historical — and, say critics, deliberate. The impetus and language of antitrafficking law came from feminists and evangelicals who believe all sex work is coercive and want to abolish prostitution. But, by the time these people began to influence policy, sex workers were organizing for rights, not rescue. The term "trafficking" was strategic. It resonated not just with conservatives but also with labor-rights activists concerned about abuses in the mobile global economy.

"Trafficking" has become a way to talk about the atomized and alienated aspects of things that have been happening for a long time — kidnapping, forced labor, lying to someone about being hired when they are actually being entrapped in a bondage scheme — as if they were one distinct phenomenon," says University of Massachusetts Amherst gender

and sexuality studies professor Seth Shale. "But 'trafficking' basically means prostitution" — including the voluntary kind.

Although many experts believe forced, unpaid labor in factories, homes or restaurants is more prevalent than sexual slavery, it was not until 2000 that antitrafficking law overrode other forms of labor, according to Alicia Pehrs, an assistant professor of anthropology at the University of New England. Still, the Victims of Trafficking and Violence Protection Act of 2000, TVPA's precursor, was almost entirely about sex and women; it contained the statute that would later become the Violence Against Women Act. Federal and state laws (including Vermont's) will have two categories: sex trafficking and everything else.



That lets law enforcers put their energy where their passion is: arresting criminals they find are in distress. U.S. Citizenship and Immigration Services (USCIS) gives "T-visa" four-year temporary residency and work permits to immigrant victims of human trafficking. It doesn't grant many visas to sexual guests of 2009, in 2012 USCIS approved 656, but it doesn't get many applications, either — 845 last year. This may be because the perilous price of a visa is the immigrant's cooperation in the prosecution of the trafficker. Maybe it's just that no rational undocumented person would turn to a regime for help. Or, as some observers believe, there aren't that many slaves (and no way of knowing).

If your work doesn't involve grants, and you haven't been dragged and thrown in a shipping container, the government is not terribly interested in helping you. USCIS doesn't even compile data on what kind of work T-visa applicants do. (Why? "We don't have the coding," says USCIS spokesman Jon Anita Ros Moore.) Labor Department raids may find employees, but they export workers ICE can take the boss' word and send the undocumented home, as happened when criminal and malfeasant Mexican day laborers — in the "Southern 27" — stood up for their rights in New Orleans.

For a poor person in Central or Latin America, there are ways and ways of making a living. You can scratch it out at home or pay a smuggler \$25,000 and try your luck in Germany or the U.S. There you'll find employment changing diets, washing dishes or toilets, moving boxes, working bars or plastering pipes. Of these, sex work pays relatively well: Even a tip-poor \$10 an hour is three times the minimum wage.

It is more the rule than the exception that migrants work 12, 18 or (in the case of live-in caregivers) 24 hours a day. But what keeps them there is not usually an evil captor. It is a vastly unequal global economy. Writes Shah, "Without

addressing the contexts of livelihood and migration, the conditions that make sexual commerce a viable livelihood strategy for poor people around the world continue to exist."

Exploiting the borders — which is part of the militarizing regime — only increases the price and risk to the migrant, and also her potential exploitation. "The laws meant to prevent traf-ficking make trafficking more likely," Peters says.

Similarly, criminalizing sex work fosters violence from police and clients, legitimizes discrimination and stymies demands for better working conditions, including safer sex practices. This is why the United Nations Development Programme, UNAIDS and the World Health Organization call for decriminalization, including the repeal of laws prohibiting brothel-keeping — like those used to shutter Vermont's massage parlors.

And, declares the UNDP's Global Commission on HIV and the Law, "Anti-human-trafficking laws must be used to prohibit sexual exploitation and they must not be used against adults involved in consensual sex work."

No work is increasingly degrading. Migrant Justice was founded in 2009 after a Mexican farmworker was strangled when his clothes got caught in the gutter cleaner. He died sliding over a slit from a barn. The organization's first act was to bring his body home for a dignified funeral.

Vermont has shone reason and compassion in upholding the rights of men like Danilo Lopez. The state cannot be used for sex workers, unless they are disadvantaged victims. That proves otherwise, we should assume that Lopez and Rose are adults who've made choices under tough conditions. Both are workers. They should be treated the same. □

TO SUPPORTERS, DANILO NEEDS ORGANIZING. AND ROSE NEEDS RESCUE.

Post/Post is a monthly column by David Levine. Talk to columnist on the 100% CONTACT line at 603-882-9226.

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Paddle Power

A writer follows a watery trail in the Adirondack Park BY PAUL HEINTZ



Eric Pines

While, three hours of leaving Burlington, I had cast my Old Town canoe off the shores of Lower St. Regis Lake and embarked upon one of the Adirondack's most famous waterborne routes: the Seven Carries Trip.

My mission? To expand my horizons beyond the Winoski and Lamoille and find the perfect Adirondack voyage for the Vermont weekend warrior.

Behind me stood the faux-rustic architecture of Paul Smith's College, whose dormitories and dining halls self-consciously spoof the Great Camp style of the Gilded Age. Ahead of me, across the rippling water, appeared a perfectly varnished Adirondack guide boat piloted by a small, fit old man.

"We'll be the man called when our paths finally cross and 'Hello!' I replied.

Thriving amid all there is to say to a stranger on the water, we both observed a brief silence as he continued rowing toward Paul Smith's and I paddled on toward the opposite shore.

"There's a bald eagle," the man said as the distance between us began grew.

"Where?"

"The slough."

"The what?"

"Do you know those waters?" he said with a look of disdain.

"No, not really," I admitted.

"There's a river that connects two lakes," he said.

That much I knew. My route had me paddling from Lower St. Regis south to Spotted Lake and on to Upper St. Regis Lake — each body of water nominally separated by narrow channels — before I would portage over the St. Regis Game Wilderness.

"He's in there," the man continued, paddling toward the first of these channels. "You'll see him!"

Sure enough, as the open waters of the lake gave way to a shallow maze of reeds and lily pads, a white-headed bird appeared above the spruce-fir canopy along the starboard shore. Its wings outstretched, the eagle

charged a course opposite mine, soaring in the direction of Paul Smith's — or perhaps toward the gentleman in the guide boat.

Already, my brief journey to the Adirondacks was worth the drive.

Into the Gilded Age

"You tried to paddle in Vermont?" says Grace McDonald. "But you got to say the Adirondacks are much better."

For 25 years, McDonald and her husband, Brian, have operated MAC'S Cruise Livery near the southern terminus of the Seven Carries Trip on Lake Champlain. From there they rent boats to-out-of-towners like me and charter clients' cars from one end of a trip to the other.

"When you come to the Adirondacks, you are in lake country. There are thousands of bodies of water accessible with portages, which is something you don't get in New Hampshire and Vermont. And a lot of it is quiet water," McDonald says. "I became so infatuated

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The Raquette River

What to do: A two-day trip tracing the wide-open Long Lake into the downstream, protected Raquette River.

Mileage: 23

Portage: One tough 1.2-mile carry around Raquette Falls.

Route: Put in at the boat launch in Long Lake Village. Paddle 10 miles northwest on Long Lake until somewhere it flows into the Raquette River. Popping in early paddle downstream to the town of Adirondack Landing—broken up only by a portage around the rapids Raquette Falls. Here, you can also make that 20-mile carry to your next portage at the town of Upper Lake.

Why you should paddle it: The downstream Raquette River is choppy, full of white water and includes an even steeper rapids. The rugged portage around Raquette Falls is hikeable (but the falls itself is worth a look: "When you're in there, you don't see anything," says Walter Spaulding, first director of the northern-based canoe trail. "It's just you and the woods.")

Hoel Pond to Long Pond

What to do: A multi-day, two-day trip into the St. Regis State Wilderness with a rewarding hike included.

Mileage: 17 to 10

Portage: There are four carrying trails to test its distance of a mile.

Route: Put in at Hoel Pond Landing and paddle through Turtle and Rising ponds to Long Pond. Get out at the northeast corner of the pond and hike 2.1 miles around the top of Long Pond Mountain. Take out at Long Pond Landing or turn around and head back to Hoel.

Why you should paddle it: Hoel Pond is the sweetest of Long Pond Mountain says Adirondack Daily to long-time reporter Mike Lynde. "You can see all the ponds and lakes in the area," adds M. Carroll of MACH Canoe Library. "It's good for multiple generations, multiple visitors."

The Saranac River

What to do: A canoe-to-two-day trip down the beautiful flowing river that flows in the northeastern Adirondacks into Lake Champlain.

Mileage: 12 to 21

Portage: Zero to four depending on where you go and what you know (Permanent Rapids).

Route: Put in at Saranac Lake Village and head downstream. In 10 miles, you'll reach the rocky Class II Permanent Rapids, which extend for 1.2 miles. Either push through a portage around the rapids (to the left of the river) or take out at Hunklebury (12 miles) or at a portage 1.3 miles around the dam and paddle on to Indian Falls Dam (21 miles) later.

Why you should paddle it: It's closer to Kingston than most Adirondack trips and features a variety of river rapids paddling. Permanent Rapids: "A good beginning stretch if you're 'hitting the river,'" says Spaulding. "It's good for multiple generations, multiple visitors."

Paddle Power

there's so much paddling here that, if you want to, you can find areas where there aren't other people and have the place to yourself."

The 5.5-million-acre Adirondack Park owns its variety to much to its patchwork land-management rules as it does to differences in topography, hydrology and dendrology. Just 40 percent of the land within the park's boundaries is owned by the state, and a little less than half of that is designated as wilderness.

With the portage to Little Long Pond, I'd missed one of the most practical sections of the park, the 18,400-acre St. Regis State Wilderness. Largely purchased by the state in 1896, these lands are no longer logged and are free of motorized vehicles.

Only a few hours had a legend by the time I reached St. Regis Pond, the penultimate body of water on my route. The Seven Carries Trip is just 10 miles long and can easily be completed in a day, but I'd budgeted a day and a half so I decided to set up camp and take it easy.

Adirondack Lake and Trails Outfitters manager Jason Smith calls St. Regis Pond "the heart of the Seven Carries"—and for good reason. At 400 acres, it's really more

of a lake—one that's renowned for trout fishing. Lined by spruce, balsam and white pine, it boasts four islands, one of which is called home for the night.

Not long after I beached my canoe, pitched my tent and cooked dinner, the low, gray clouds that had lingered overhead all day for once a light drizzle. It responded by flooding myself in canoeist's cocktail of chestnuts and whiskey and slipped it on a rock at the foot of the island.

A solitary loon cackled in the distance. I, humored an impressionist tale to a couple of Adirondack boys of August 1880, soon after acquiring his first custom-built J.H. Hudson canoe.

"She's all my fancy painted her, she's lovely, she's light," he wrote. "She waits on the waves by day and rests with me at night."

Homeward Bound

After breakfast camp the next morning, I took an extraordinary paddle to the western end of St. Regis Pond and jugged the portage trail to Oxbow Pond, leaving my canoe and belongings behind.

On the path, I once more encountered humanity if you can call it that: a gaggle of teenage boys, who seemed too busy



The package boat includes Clear Pond

complaining about the carry and the bags to motor me. Exhibiting a dearth of portaging prowess, the gangster among them forced his furred momentary lulled when the paddle he'd and horizontally to his back-puck became lodged between two trees.

Tuck on St. Regis Pond, I paddled south to the largest cove of the trip, a nearly 10-mile stroll to Little Clear Pond, which features a state fish hatchery, a boat camp and fishing, and a correspondingly healthy population of loons. By the time I reached the parking lot and the conclusion of my paddle, some half dozen of the submergible, flightless birds had crossed my bow.

The wine connoisseur stages a second car at the end of his paddle, or here an outlie such as MAC's Game Library to share him back to his car, but I always like a good hitch. So I stashed my gear under my canoe at the side of the pond and stuck out a thumb on Route 1, the scenic east-west Adirondack corridor known as the "Olympic Byway".

Twenty minutes later, a real estate agent pulled over and drove me to the next intersection, halfway to my destination — but my second hitch was long in coming. Finally, a gray Honda Civic came to a screeching halt just before a bridge. Its

driver was a robust woman with short gray hair. She was wearing a T-shirt, basketball shorts and a white bandana.

"My name's Sister Carol," she said, explaining that she'd picked me up because I too, was wearing a bandana.

Sister Carol continued down the road with one hand on the wheel and the other holding a glass of red coffee. Country-western music played on the radio and a figure of St. Francis was glued to the dashboard.

A former Catholic schoolteacher, the Adirondack man was now tugged to the Catholic Churches of the Mountains and Lakes. She spent her days, she said, taking her congregants on cruises and looking after the parish's four churches.

And cruising — ever since one character, Mr. Clendine, passed away and bequeathed to her his canoe.

When we reached Saint's College, she told me to get out the previous day, Sister Carol veered across the road and pulled off on the opposite shoulder. I thanked her for the ride and got out of the car.

"Wait!" she said. "You forgot your tip!" Sister Carol picked up a bowl from the console and extended it toward the passenger-side window.

"Here a strawberry!" she said. ☺

Adirondack Forest Canoe Trail Maps 2-2

Mountain Lakes, New York
These Adirondack maps provide routes and complete mileage, points, maps and landmarks along the MCT.

GUIDES & SHUTTLES

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930-481-1000 stregiscanoe.com

Ticker's House River Canoe Trips 17 Riverside Lane, Orangeburg, NY
930-481-1000 tickerscanoe.com

BOOKS & MAPS

Adirondack Paddler's Guide Dave Elley
Paddlersports Press. This 216-page book is the only guide to Adirondack canoeing guides. With stories of detailed routes and maps, it's the only book you need to plan your next trip to the park.

The Northern Forest Canoe Trail
Michael Goodlander. Now in paperback. This 320-page guide to the 170-mile Northern Forest Canoe Trail provides route information for the 140 miles of the trail that pass through New York — from the Adirondack Park in the north, Quebec, New Hampshire and Maine.

Adirondack Paddler's Map
Paddlersports Press. This full-color topographical map covers the Adirondack Lakes St. Regis Wilderness, Saranac Lake State Park, and the Adirondack Park. It includes a map of the Adirondack Park and the Adirondack Park.

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Mark Buckley, environmental, health, safety and quality manager for NYCO Minerals at the company's quarry site in Lewis, N.Y.

Almost Forever Wild

A proposed Adirondack land swap with a mining company divides environmentalists ... and goes to the voters

BY KEVIN J. KELLEY

Green groups in the Adirondacks are split over a proposed land swap that, some warn, would weaken the "Forever Wild" clause in the New York State Constitution.

Voters will decide in November whether to approve an amendment allowing NYCO Minerals Inc. to exploit 200 acres of Adirondack Park forest preserve in Lewis, N.Y., about 12 miles west of the Charlotte, N.C., ferry landing in return for access to what's believed to be large reserves of a valuable mineral; the company would give the state at least 1500 acres of privately owned land. Five of the six parcels that make up this package adjoin the Jay Mountain Wilderness Area, the state's third-largest wild forest. NYCO either owns the undeveloped tracts outright or has pledged to acquire them from sellers.

"Our Adirondack operations are at a crossroads," says NYCO spokesman John Brock. The company's existing open-pit mine in Lewis contains a dwindling

deposit of wollastonite, a white crystalline rock with many industrial applications, including ceramics, friction products, paint and plastics. NYCO expects the mine will be tapped out in three years. Brock says. And the 300 jobs the company supplies in this section of the North Country could be endangered, he adds, if it isn't able to exploit the site adjoining its current mine.

The proposed land swap has the support of the two biggest environmental advocacy groups in the region: the Adirondack Mountain Club and the Adirondack Council.

"We'll get a lot more ecologically significant land than we'll be giving up," says Neil Woodworth, the mountain club's director. As part of the deal, he emphasizes, NYCO must fully restore the 350-acre woodland site when its mining operations there come to an end on a projected seven to 10 years. "Getting 1500 acres of important wilderness in exchange for 200 acres that will eventually be restored seems like a good deal to me," Woodworth says. The

company is required to fill in the mined area and landscape it with native plants in accordance with the state's reclamation regulations.

It's actually a bad deal, counters Charlie Morrison, a 40-year member of the Adirondack Chapter of the Sierra Club, which opposes the swap. "Why does the State of New York have to reward a private company by giving it land that is supposed to remain forever wild?" he asks. The trade-off will dilute the 118-year-old guarantee that was added to the state constitution soon after creation of the Adirondack Park, Morrison says.

To Sen Flanery, a leader of Adirondack Wild, Friends of the Forest Preserve, the land swap represents a "Trojan horse." Yes, NYCO is offering to augment the amount of protected land inside the Adirondack Park, but making such a deal at the behest of private interests would set "a horrible precedent," in Flanery's view.

New York voters have approved 20 amendments to the Forever Wild clause

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The Adirondack Issue

during the past century, but almost all of them have been for public purposes, not private development. Towns have gotten permission to build roads and expand cemeteries, for example. The NYCD amendment, by contrast, would end 846 Industrial Minerals, the Greek multinational that purchased the New York mining company last year.

Opponents argue that the 180 jobs in commercially mining Essex County aren't actually endangered. They point out that NYCD holds title to a large unscraped deposit of wollastonite just six less than two miles from its Lewis mine.

The reserves at this Oak Hill site could last for as long as 25 years, according to some projections.

Plumley says there's no reason to disturb 200 acres of what he describes as old-growth forest when NYCD has almost equally convenient access to an even more abundant source of the mineral.

But the wollastonite beneath the preserved land is believed to be of higher quality than what's at Oak Hill. NYCD spokesman Iliott says in response in addition, the deposits at Oak Hill are buried deep beneath bedrock, making extraction of the wollastonite there a prohibitively expensive proposition, Iliott relates. In selling the mineral on the world market, NYCD faces strong competition from China and India, the world's two largest suppliers of wollastonite, he adds.

All that is the company's problem, not the state's, the Seneca Club's Morrison responds. "It's part of doing business to deal with these kinds of issues. You don't just try to get under land to mine from the forest preserve," he says.

A high point shuffling the Lewis pit mine affords a dramatic view over Canaan's Hamptons and other Green Mountains. Mist rises from a barely visible office at Lake Champlain on a hot July morning. But this is no Adirondack postcard selling Swiss from the tip of the giant

pit. Volvo earthmovers resemble insects as they crawl along switchbacks carrying chunks of white rock on their backs.

About 20 NYCD employees extract and truck the wollastonite from the Lewis mine. The rest work at the company's processing plant in nearby Fishkill, which operates 24 hours a day.

Mark Buckley, the NYCD environmental and safety officer who's championing a separate, notes that the mine has been an important component of the local economy for the past 60 years. The company strives to be a good neighbor as well as a jobs provider, he says.

"We take the stewardship aspect seriously," Buckley declares.

The company has sufficient resources to conduct a campaign in support of the constitutional amendment enabling the land corp, observes Peter Bauer, head of Protect the Adirondacks, another of the group groups opposed to the deal. "It's going to be hard to beat them on this," Bauer concedes, and notes that voters are simultaneously being asked to approve five other constitutional amendments in November — all of which have the backing of Gov. Andrew Cuomo.

Voters' attention will likely be fixed on the controversial amendment calling for a broad expansion of casino gambling in New York state. But, Adirondack group groups are generally backing a second amendment to the Forever Wild clause that would enable the state legislature to settle a land dispute in the town of Long Lake. "It's a confusing set of issues," Bauer says.

Even so, approval of the NYCD land corp, "isn't a slam dunk," is Bauer's conclusion. Voters in New York City and its suburbs make up the decisive element of the electorate, and, Bauer notes, "downstate voters have historically been skeptical about extending the Forever Wild provision."

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The Adirondack Issue

Plattsburgh's Nomad Airstream is king of the customized travel trailers

BY KEN FICARO



A 24-foot-long, 8½-inch-wide, completely flat, as well as a perfect square for the world's beauty and that we used to see, but it's gone.

Near the end of a narrow, straight stretch of pavement that parallels Interstate 87 in Plattsburgh sits a cluster of shiny silver pods gleaming in the summer sun. The pods, which look like alien spacecraft that have just touched down in west Adirondack Park, are Airstream travel trailers for sale to customers all over the world.

This is the home of Nomad Airstream. The 35,000-square-foot facility, formerly an April Caramel warehouse, is the exclusive distributor of Airstream travel trailers in Vermont and New York. Situated at the gateway to the Adirondacks and Lake Champlain, Nomad Airstream has become a global destination for recreational and business clients obsessed with the world's first-ever modern recreational vehicle.

Agencies nationwide use the Airstream name, but undoubtedly some clients notice their trailers sailing down the highway, parked in campgrounds or tucked in quaint film, TV shows and advertisements. Their sleek, air-dco designs have captured consumers' interest and affections since the first ones rolled off a Los Angeles production line back in 1936.

Since then, Airstreams have been used by everyone from U.S. military commanders and NASA astronauts to service users, doctors and other celebrities. In 2004, Pamela Anderson reportedly arrived in an all-white Airstream from Playboy founder Hugh Hefner. Dubbed the "Lexus-trailer," it was outfitted with a mirrored ceiling, white soap dispensing, a slinking bed and a stripper pole.

Today, Airstream trailers occupy a unique niche in popular culture. There are new campgrounds, motor clubs, conventions, magazines, websites and even insurance companies devoted exclusively to



Nomad owners, Steven Clement and Guillaume Langens

Airstream enthusiasts, aka Airstreamers. And, though many people naturally associate the chrome domes with the national parks and deserts of the American Southwest—think *King of the Beavers*—more of the trailers are sold in New York State than anywhere else in the world.

Capitalizing on their exclusive status in the North Country and the global Airstream phenomenon are Nomad president Steven Clement and CEO Guillaume Langens. Three years ago, Clement, then a high-end Clinton dealer, and Langens, a Montreal advertising executive, set up shop not far from Plattsburgh International Airport with modest plans to renovate their Airstream trailers with \$100,000.

Today, Nomad has become North America's largest restorer and renovator of new and used Airstreams. From four employees in 2004, the company has grown

to 12, many of whom, Clement notes, are former airplane technicians.

The need for aerospace expertise is understandable, given that Airstreams are built with double shells of curved, aircraft-grade aluminum. Their aerodynamic, teardrop-like shape, their rounded, windshield-like windows and hatch-like doors make Airstreams look as though they're made as much for sailing on clouds as on asphalt.

In fact, Airstream founder Wiley Post launched the company in 1931 by marketing a camper designed by William Howley Beebe, who built Charles Lindbergh's Spirit of St. Louis. For the first few years, Post sold his customers could use to build their own trailers for \$100, he released the first production model in 1936. That model, called the Airstream Clipper, was named after the first transatlantic airplane.

Period: inside Nomad's Plattsburgh facility, which is as spacious as an aircraft hangar, sits a fleet of Airstreams of various sizes and vintage, ranging from 1947 model that bears a striking resemblance to a World War II fighter plane.

Nomad sells the latest Airstream models which are parked outside, ranging in length from 16 to 32 feet. But Clement says the company specializes in crafting custom trailers for individuals and corporate clients from as far away as Korea and Brazil.

One such client, Langens says, will eventually arrive as a rolling bar for a San Francisco restaurant. Another, recently completed, is now a mobile corporate suite for Wendy's. And a compact, newly-completed 16-foot Airstream is due to be shipped soon to a wealthy client in Riyadh, Saudi Arabia.

What kind of custom work does Nomad do? "We can do almost anything," Clement says. "It's always the customer's budget that drives the decision."

These budgets can quickly inflate. A new unmodified model from Airstream's factory in Jackson Center, Ohio, runs from \$18,000 to \$185,000 and takes about 280 man-hours to complete. The customized projects Nomad does typically take 300 to 500 hours of work and can cost upward of \$500,000. But each project is different. Clement notes. Sometimes just figuring out how to balance the trailer's weight properly can take Nomad months.

That's because, first and foremost, Airstreams are designed to be mobile, which puts certain features, such as 30-tail and waterbowl, out of the question. Mobility does not, however, rule out a converted bar with three 50-pylon legs

and beer taps mounted on one side, like the one Normad is currently building for a San Francisco client out of a 1965 Airstream Caravel. The frame that will eventually hold the hand-carved, African mahogany bar had to be completely rebuilt for commercial purposes. One side of the trailer will open upward, like the cargo bay door on a military aircraft.

Normad also customized a personal Airstream for Michael Dell, of Dell Computer fame, to put on the hitch at his summer home. It featured two bedrooms, with a five-foot glass shower and a mid-coast exterior. Another Airstream, still parked inside the Pittsburgh building, was built as a self-contained restaurant for a New York City couple. It's outfitted with commercial-grade gas burners, refrigerators, freezers and stainless-steel sinks. Also says Langrish, the couple split up and have yet to determine who else will take delivery.

W hat's the appeal of Airstream? For one thing, it's the oldest company of travel trailers in the world. Clement explains, with a reputation for quality and durability that is "90/10" can never equal. (The acronym, meaning

"nine out of ten," is how Airstreamers refer to other trailers and mobile homes.) Airstreams are built to last, as evidenced by the fact that 70 percent of them are still on the road — at more accurately, still in use. The Airstream door alone takes eight hours to build.

"This door is very strong," Clement says, banging on it with both hands and knocking up and down to demonstrate. "You can't do that on an \$800 'box' or the door off."

Airstreams also have a reputation for retaining their value. Recently Normad sold a 1978 Airstream for \$110,000; a 1961 model went for about \$40,000. In fact, Airstreams can be financed for as long as 30 years, an indicator of their lifespan.

To the untrained eye, all Airstreams may look alike, but, as Clement explains, Airstreams justify as look at one and know exactly in which year it was built based on the number of aluminum panels and the pattern of its rivets.

Outside the building, Clement shows off some of the newer Airstream models. Normad sells Thors here to many attention as more modern homes — or more — including full kitchens, bathrooms,

well-equipped TVs, stereo systems, queen-size beds, stand-alone showers, cedar closets, skylights and carbon monoxide detectors.

One model, the 2004 Flying Cloud, is a 25-foot trailer that sleeps up to eight people and features three well-equipped TVs, two bunk beds, life-size players, LED interior lighting and a spacious bathroom. Another model, the 20-foot Little Bear, sleeps up to five and features a full-sized "vanetella" sewing and a sports bench in which users can enjoy a couple of beers or kayaks.

The 27-foot International, with its trim, modern design — the Airstream catalog describes it as "Sofia the first never sleeps" vibe" — has plush leather seats, sleek metal cabinets and surface, even a doorbell outside. When Clement left his 6000-square-foot lot in Missouri, he moved into one of them for seven months, and says the huge windows made him feel anything but claustrophobic.

"I had a fishbowl time," he says. "It was awesome."

While the RV industry isn't generally known for its eco-friendliness — remember how Gulf Coast Katrina victims were welcomed by formaldehyde-scented FEMA trailers? — Clement says Airstream serves as a model for its products as green as they are silver. Last year, Normad acquired a Mendocino-based company that builds Airstreams synthetically designed for people with heightened chemical sensitivities. The company's new insulation is made from silica, a plant-based material that is naturally resistant to mold and pests.

The Montreal business does see their dealership not just as a place to buy high-end RVs, but as a destination unto itself. In the coming months, Langrish and Clement plan to renovate their entire showroom with the look and feel of a cosmopolitan convention center. By late this year, they expect to have a modular Airstream installed on rails, they'll be able to separate it into several parts and roll it around the showroom floor. Projects will look images of Airstream's rich history on the walls and ceiling. Eventually, Langrish and Clement envision renting out the showrooms for corporate events, holiday parties, perhaps even Airstream weddings.

Admittedly Airstreams bring back everyone's idea of rustic camping. But Clement and Langrish are selling an image and a lifestyle as much as a product. Both in their work and in their workshop, positioned at the edge of New York's largest natural outdoor recreational area, they're looking to create what Clement calls "the wow factor" — with the Airstreams in the background. □



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Good Old Days

Theater review: *The Cemetery Club*

BY ALEX BROWN

The Cemetery Club, now playing at Lark Theater in Minneapolis, dissimulates two possible responses to a good thing. You can enjoy something pleasant but reach a point where you've had enough. And isn't it wonderful to be so content? Or you can stay hungry and enthusiastic. And isn't it wonderful to keep wanting more?

When this dramatic series in Ivan Mischke's 1990 play, the three main characters are deciding on another glass of wine, but their choices portend a much larger theme: how we face the reality of growing old. Can we enjoy the feeling of having enough, or should we continue to seek something new?

The three women have known each other for years; now that they've all reached widowhood, they make a monthly trip to the cemetery to visit their husbands' graves. The word *visit* connotes them, but the characters themselves share how each is handling living on and what it means to want more.

Doris (Doris O'Brien) defines contentment: Her husband's memory is enough for her, and she channels her energy into indignation about the cemetery's lousy upkeep. She also focuses a share of it on Lucille (Dale Midon), whose regressing accounts of her success on the garment stage seem somehow like Lucille hanks for clothing hangers and men with equal gusto and considers all of it forgotten garbage for her deceased husband's wife.

At first, Lisa (Karen Rudolph) is as frozen in time as Doris is, but she begins to wonder if it might finally be time to say goodbye to the monthly cemetery visit and leave room for "the next chapter" (the neighborhood butcher, comes that phrase to describe his own efforts to get over the loss of his wife). To Lucille, then, this eligible bachelor is a possible companion. To Doris, he's a scandal on the ground and can't be trusted. To Lisa, he might be the man she's ready to let into her life.

Mischke's play is specific as to era, location and character. These are Jewish widows living in the upper middle-class Queens Hills neighborhood of Queens, N.Y. It's 1982; and if we delicately detour the ladies to be about 70, we can estimate they married between the Depression and World War II.

Lark's Women production of *The Cemetery Club* lacks some of the rich Jewish texture and the nuances of Roman Hill. Mischke's script emphasizes the



THE CEMETERY CLUB IS NOT A FORGETTABLE COMEDY, BUT ONE WITH POWER TO TOUCH THE AUDIENCE.

realistic ripeness and loving details that require a Jewish upbringing to deliver. An accent isn't enough. Though the actors all make largely plausible efforts to capture the dialect, there's a vast difference between mimicking Jewish speech and inhabiting a Jewish character. The telling detail is not just the delivery but the response. Missing here are the world-weary drag and the perfect timing of the comeback, the Jewish voice in which Mischke writes has all the time in the world in this production, the actors glibly at odds to speed.

Still, most of the humor survives quite well, and the cast of five performers has many other assets. The production is polished and entertaining, and the audience on opening night seemed to connect with the warmth the actors sought to share.

Mischke's script has some ambivalence as a meditation on knowledge and the nature of grief, but his characters ultimately remain superficial because he never allows them only brief scenes that challenge them. The first act tries so hard to please that it soon is trailing and puffing toward exhaustion. Then the playwright inserts a second act with real strength and several surprises. *The Cemetery Club* is not a forgettable comedy, but one with power to touch the audience, even if it seems to contradict at times.

Brecher. Then Lisa Davies keeps the pace light as the actors lose one-liners. It's

the right kind of direction for the musical and keeps the audience laughing. Even so, after a while we may notice that the stages by far never really land. Lucille and Doris, at odds over how to handle widowhood, job at each other. But it's not their friendship that keeps the punches from hurting; the actors just don't register them. For the play to come fully alive, we need to see the loss and trust these dear friends have forged resilience in the testing that connects them.

Doris's performance in life gives the play that kind of soul. As an actor, she's mastered the ability to leave energy—and that's no passive accomplishment. Engaged in what's taking place around her, she not only portrays her character but gives the others a foundation for their own work. The story calls for her to choose between Lucille's masculine style and Doris' noble suffering away. Lisa seeks a life affirming path down the middle, but to get there she'll have to revisit all the turmoil and anxiety of living. Rudolph captures Lisa's schizoid pain as she frets about her widows, then turns on a dime to embrace her life as a mature woman's disappointment.

O'Brien wisely makes the male Doris more assertive than silent sufferer. This puts Doris on equal footing with Lucille, and gives her two strong voices to heed. O'Brien has great strength onstage from the vocal power of her broad accent to her skillful physical awareness and movement.

Her only fault may be selling the laughs too hard at times, trying to win us over by force.

As Lucille, Midon rumps through comic poses while unleashing the play's mean mirror of wit. Midon has a comedian's courage to take the risk of appearing a bit out of control, and she would probably stamp her feet across the Arctic to deliver a punch line. This level of energy is entertaining, but it's also akin to watching Brower. There's a play of color and light, but little depth of character and limited connection with others onstage. Midon delights audiences because she displays her skills so well, but her talent might lead itself more to standup comedy than to ensemble acting.

In a nice contrast to the loudmouthed Linda, Robert Warner plays Sam quietly, making him something of a delicate flower whose unsure of his way in the elderly dating scene. George Nasser has great energy, sharp comic timing and dry wit.

Martha Gillette makes the most of her small role as an insurance clerk's hold enough to shake the three friends from complacency and has just enough depth to elevate her own character from mere plot point.

Doris Stafford's set design is nicely textured, including a game with a cluster of photos on top that subtly evokes class and period. For most characters, Carol Jansen's costumes are on the safe of thrifty. Her bolder, brighter choices for Lisa may cast the character but don't jibe with Lisa's dim living room decor.

Rudolph, Midon and O'Brien have wonderful energy, but on opening night their chemistry didn't quite jell. Doris is perhaps too keen to tell the comedy to the audience, and the result is performances that are aimed outward, before the characters have had time to build their relationships. But these skilled actors are likely to grow into their roles during the run, releasing the full potential of this warm, humorous play. **B**

The Cemetery Club by Ivan Mischke
Directed by Thomas Dawes, produced
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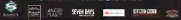
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LET US DARE



PHOTO: JEFFREY L. BROWN

Lakeside Vittles

Cutting through Lake George's culinary jumble

BY CORIN HIRSCH

The Adirondacks may have six million acres of wilderness, but for many people the lonesome town of Lake George — with its taffy stands, plastic noose and local steaks — is the first and only glimpse they'll get of the region on the way to beaches, theme parks or I-87.

This inland equivalent of a seaside town has 160 places to eat and an

aching desire to say things such as "Would you look at this sweet!" Raised in Long Island, I know these as my fellow downstaters, and I know my tribe spends more of its disposable income on food than almost any other group in the United States — and on Italian food especially. No wonder, then, that Lake George's main drag, Canada Street, is rich with red sauce — it holds

slice (\$2.34) and eat it on the street, or take it into a busy back dining room that's adorned with posters of the Old Country. Though Capri's slices aren't as drippy and oily as those you might find down "south," the cheese slides around satisfyingly on a floppy crust, and the marinara sauce is guiltily sweet.

After a few rounds of Mr. Pie-Men and a spin in the shooting gallery, it's

swathed daily from their Vermont market to the tiny Canada Street Salvatore Cowboy, which has been open for just a few weeks.

I ask if there's a signature dish. "The lobster roll," Sheridan says. Though we're far from the ocean, I trust that statement. Michael grew up clamming off Long Island's South Shore, Jen is from Cape Cod.



structural density of fudge shops and pizzerias. It's not exactly the first place you'd think of as a foodie destination. Yet, driving in from the south, one almost immediately spots an Italian-American-Bangladesh restaurant, signaling that Lake George's culinary scene goes deeper than hot dogs and taffy. When I visit the town on a recent afternoon to play Sher-Ball and gawk at the lake, I'm hoping to sift through the food noise and find a few gems.

As soon as I pump my parking meter with quarters, I begin to recognize the passersby. They're tanned and turtled,

over a dozen Italian spots, with names such as Giuseppe's, Mario's and Pizzeria Manna. The doorway of Capri Pizzeria & Restaurant, whose busy exterior is festooned with Italian and American flags, appears to be the most jammed on this sultry summer Wednesday.

Inside, the tiny trattoria is crowded with people jockeying for slices. Capri was the Best Tasting Pizzeria in Lake George honor at the first annual Lake George Italian Festival this May. The pizza fly quickly out of the oven, which heats the interior until it feels like a steam bath. You can fold up a plain

slice to wash again. A few hundred yards down Canada Street from Capri, I spot a diner that looks familiar: Salvatore Cowboy.

"Where are you from?" asks the gregarious owner as we climb the steps onto the patio. When he hears "Vermont," Michael Sheridan breaks into a smile. "We live in Middlestown Springs," Sheridan and his wife, Jen, run Rutland's Salvatore Cowboy seafood emporium; this is their new outpost.

The Sheridans honeymooned in Lake George and have spent many afternoons fishing on the lake. They bring fresh

to try the roll. It's light on mayonnaise but is stuffed with tender, fresh unadorned lobster flesh. Though I wish the bun were toasted and buttered, so much lobster is gobbled into this \$16.95 roll that I give it a pass.

With five summer staples down, it's time to explore the quirky side of Lake George as a smattering of ethnic eateries. At Taste of India, an outside board advertises goat biryani, and another place, Deshi Masala, offers an intriguing, vine-covered patio. We decide to seek

LAKESIDE VITTLES BY PHO



SIDEdishes

BY COHN HIRSCH & ALICE LEVITT

Rotary Reserve

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IN RESERVATION

If the large lead-paned windows on the other side of Wuzoski's story, the new restaurant rose, rumors might have noticed more intensely. But over the past few weeks, the northwest corner of Wuzoski's Spenser Place building has been quietly taking shape as the city's newest bar. OAK no. 45.

Owner **CHRIS MCGOUGHAN** hopes to open what he calls the "industrial-rustic restaurant" **WINE BAR AND ART GALLERY** at 45 Main Street by September 1. McGoughan, who used to manage Burlington's Fog Hollow Veritas State Craft Center, recently finished his undergraduate degree at the University of Vermont. He was applying to law school when he had an epiphany: "I realized that I didn't want to spend my life in an office," he says.

McGoughan's initial plan for a coffee shop and art gallery in Essex Junction, where he lives, soon morphed into the idea of an "unpretentious" wine bar/art gallery in Winooski.

Though McGoughan is still working out the details of which



wines he'll pour, he's busy planning a menu with **VERMONT-INSPIRED** ENTERTAINING. The small pizzas, salads, sandwiches and cheese boards will draw heavily on local finds. The full bar will serve a cocktail menu and a handful of beers—but just a handful. "I don't really want to compete with **BEAUBIAC**," McGoughan notes, referring to the nearby bar spot across the rotary.

While McGoughan insists OAK no. 45 will have a welcoming vibe, it will also be quite polished. McGoughan is pouring his ill into the 30-foot interior, including polished concrete floors and a U-shaped bar built with marble sourced in Dorset. Vermont Farm Table is building OAK's cabin, and the walls will be adorned with a rotating roster of art created by Vermonters. "There will be lots of stone, metal, marble and glass," McGoughan says.

OAK no. 45 will open every day at 4 p.m., possibly earlier on Sundays, McGoughan says.

—C.H.

A Cut Above

WINE BAR AND ART GALLERY'S COMING SOON

Some of the Burlington area's favorite restaurants are about to get much hotter and sweeter: On July 2, master butcher **FRANK PAUL** and chef **STEVE BUCKMAN** began processing meat at the Farmhouse Group's long-awaited Winooski commissary. Presley chef **BARBARA HENDERSON** and her staff of three butchers started butchering their expanded space on the same 2000-square-foot building the **BAILEY COMMERCIAL** until supply **BAR HENRIE TOP & GOREL**, **EL CORTILLO** and **TRUSSARDI** CANTINA.

Ramen-Yah!

SANJAI JAPANESE RESTAURANT OWNS TO MAIN STREET. Earlier this year, **CHANG HONG** and **KAORI HONG** of **SANJAI JAPANESE RESTAURANT** announced that they'd be opening **RAMEN**, a Japanese market and take-out eatery, on College Street in June. Since then, Japanese food lovers have been eagerly watching the progress at the papered-over storefront.

Turns out, that remodeling work was distracting people from a new eatery that will be serving even sooner. **Ramen** will indeed open in College Street, but not before the debut of another restaurant. Shortly after **Ramen** begins work on **Ramen**, his brother found another space worth considering. It was 130 Main Street, most recently the site of **Kaputo**. Next week, it will be home to the extended soft opening of **RAMEN**.



Chris McGoughan

Just like at San Jo, **Ramen** and **Musubi** will be doing things the traditional way at their ramen restaurant. "A lot of places use a generalized braise base. We're not going to do that," **Russo** says. Instead, he'll use local pork, beef and chicken in his stocks, each of which will cook for nine to 12 hours before serving. Not just the stocks will be cooked with painstaking care. The only man **Russo** isn't making himself in the noodles, which he'll keep frozen, he says, until he can afford to purchase his own machine.

Russo says that early on, the types of soups will vary as he and his staff find their footing. "In Japan, every single region has their own kind of ramen," he explains. "In one area, it's like a miso, same, it's a salt ramen. Everyone has their own thing."

Ramen will be open initially for dinner only, but **Russo** hopes to add lunch and late-night hours soon. Each meal will include a few ramen options, along with a limited menu of appetizers and desserts. Sake and beer will round out the offerings, perhaps including **Ramen** Vermont's first **Asahi**, aka Japanese drinking establishment.

As for **Ramen**, just give **Russo** some time to settle in at **Ramen** before he resumes construction on the market.

—A.L.

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SIDEdishes

CONTINUED FROM PAGE 28



Tom Erdmann and Frank Post

WINE & COMPANY and the soon-to-open downtown butcher shop **RED MILL MEATS**.

Chief partner **PHILIP CLAYTON** says that, on the bakery end, Madden and her team are making desserts for each of the group's restaurants and bars for burgers at Pamphreus and Gaild. Blowing more than a mile a minute is likely to result in a wider variety of the restaurant's dessert menu before long.

In the near future, the bakers will add bread to their output, replacing baguettes from **RED MILL BAKING COMPANY** with rustic loaves of their own.

On the meat side, the first change diners may notice is the quality of the ground beef in burgers and loaves. Clayton says the Gaild Commissary will now be able to grind it all to Pac's specifications, and "that will be a noticeable difference." He also expects diners to taste the changes in the steaks at Gaild & Company. New bone-in cuts, such



Chef's guide and others meats from the RED MILL MEATS

as T-bones and portobello steaks, will soon be on the menu, thanks to bone cuts. The **LAFAYETTE BROS.** **AMERICAN** beef will all be Vermont born, Clayton says, acknowledging that some of the firm's outside are not.

Of course, the biggest news in the upcoming debut of Gaild's new Meats on Burghap's St. Paul Street, Clayton is hoping that next month the shop will begin selling selected blends of

ground meat, housemade buns, handcrafted sausages and sandwiches with house deli meats. And character will follow soon. Check out our blog at **www.VERMONT'S MEATS & MORE** for more details on the upcoming butchery.

— K. L.



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Dîner sur l'Eau

Le Bistro du Lac offers lake views with a French accent BY ALICE LEVITT



You're on the dock, Lake Champlain at your feet. The waves lay against the steps ascending from the water as yachts lazily float by. It's too busy today to see the Green Mountains clearly, but you get the gist of the shadows of sleeping giants behind the clouds.

If it sounds like Burlington's Splash at the Boathouse — but on the opposite side of the lake — you're half right. La Bistro du Lac is indeed the place to dine right on the western shore, about half an hour north of the Champlain Bridge. But while casual Splash focuses on lobster rolls and burgers, Bistro du Lac offers escabe à l'agneau and pile de compagne that will surely satisfy local to connoisseurs of Warren's 60-year-old Chet Heron Restaurant & Bar.

That's no coincidence. For Bernard Perillat, co-owner and maître d' of Chet Heron, Bistro du Lac is the equivalent of summer camp. Every June for 22 years, he and his wife, Rosemary, have left the mountains of Vermont for the New York shore. He initially opened Bistro du Lac in Essex, N.Y., before moving to the defunct Westport Yacht Club. His longtime clientele is just as devoted on the other side of the lake as it is in Chet Heron.

Perillat is equally devoted to them, and to the farmers and producers who

supply him. Meals at Bistro du Lac begin with gaily rosettes of lettuce and straws, artisanally light slices of crusty, sour-leaven bread from nearby artisan bakery Crown Point Bread Company.

From there, diners may order a salad verté milnigic composed of greens from Jasper Hill Farm in Washburn and topped with kvasnicka or goat cheese. Jasper Hill, which is farm-to-table, will provide. Perillat with more and more food as the season advances. This week, he's expecting the arrival of tomatoes,

beets and broccoli. Some will appear on salads; others are likely to make it to entrée plates among the hearty seasonal vegetables — each course. Right now, Perillat is selling rib eyes from Kokoyne Farms in Brother Falls, his laptop open to add the farm's local, grass-fed filet mignon to his menu.

If Perillat's devotion to local sounds French to his core, that's because it is. Greeting guests in unassuming French unless alerted otherwise, Rosemary Perillat is a cheerful bistrose pro confidence, regularly checking on tables and

chatting in whichever language speaks. While the couple clearly makes a concerted effort to transport guests to the shores of the French Riviera, the cultural ambience comes naturally to them.

More even than the Mediterranean, Bistro du Lac evokes another lake: Lac Annecy. Bernard Perillat started his life and his career in Annecy, a French Alpine city 22 miles south of Geneva.

He recalls that, back in the 1960s, the only way to get a culinary education in his region was to start as a dishwasher and work his way up. His big break came when he was hired to do odd jobs, including cooking, bartending and serving, in the restaurant at the French Pavilion at Montreal's Expo 67. Perillat met his wife and his eventual business partner in the ultra-modern building that's now part of the Centre du Montreal.

Back in 1970, Henri Baril was looking for seasonal professionals to help out at Chet Heron. The Perillats fit the bill. For more than 20 years, they worked year-round at the restaurant, which was then open through the summer. But when Perillat heard of a space opening up on Lake Champlain, he says, he realized it was an opportunity he couldn't miss. He and Rosemary became bilingual, as it were.

CONTINUED AFTER THE CLASSIFIED PAGE



La Bistro du Lac

PHOTOGRAPH BY GUY AROCH

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food

Perillat says that, save a few additions of his own, his menu at Bistro du Lac is almost identical to that of Glen Hearn. What reads as potentially antiquated fare, when it arrives on the plate, is like a time capsule of France's culinary past.

For this dinner, it starts with freshly chopped filet mignon served in a bowl by our friendly server, Mayumi. The white-fleshed young woman goes on to complete the task of many a food-and-water before her, carefully noting fresh herbs, meats and cornichons with the raw meat before putting it down on fresh greens. Rosemary Perillat comes to the table with small pieces of fresh bread, noting apologetically that the recent rain ruined the croissants she normally serves with the dish.

No matter. The sturdy stacks of fat are tender and juicy, with a welcome hint of saline acid striking via the cornichons and mustard.

With the sun shining on the forested peaks pecked with diners, a couple can fantasize that they're having a vacation on the French Riviera. No one is in the dining room usually, though it's bright and covered with art. The deck below is also empty.

Silly, the croissant won't be the only victims of the wet summer. Perillat says he has a tough go of it when the water rises too high for him to serve diners on the deck that touches the lake. "You see, there's always traffic on the highway," he says. "This year is different. Just days after the Fourth of July, Perillat says he would ordinarily be looking more than twice as many diners as he is tonight.

Of course, no one's living up to the rainy nights. But even on a calm evening like this one, only a few boats fill the water around the restaurant. Photos from years past testify to coastal traffic swarming the restaurant like a school of minnows. One orange even shows three small planes parked beside Bistro du Lac, suggesting that, when the season is favorable, diners flock there by land, sea or air.

The prices reflect the available lines of the restaurant's typical customers, but that's okay, mind, given this singular view. Call it a sunset-lunch tea.

A plate of mouthful fish like a steak at \$28, compared to a number of dishes that top \$93. The costly slab of

grill-marbled fish arrives bathed in a beurre blanc that's generously flavored with white wine and shallots. On the side, crisp snow peas and carrot slices glaze. Two crispy potatoes sink in the saucy butter sauce, while a mound of red cabbage and apples adds a concentrated tangle of sweet-and-sour flavor. It's exactly the sort of fare you can imagine, say, Louis Malle or Henri-Georges Clouzot digging into after winning a Palme d'Or.

Despite the hotel's seasonal orientation, many of its dishes seem designed to ward off a winter chill, perhaps to keep customers warm against the cool lake breeze.

The fillet du boeuf is available with sauce au poivre or the bistro-style that Mayumi recommends. Perillat says the roasted duck, served either with fruit or the same pepper sauce, is among his most popular dishes, as

other a lobster with dill and butter.

But the pulled veal neck/bison grooves are almost impossible. The chunky little morsels are doused in flour for a crisp glaze, inside, the meat is plump and pink. A mix of wild mushrooms, including dirt slices of chanterelles, is bathed in a saucy light, coldy peppery cream sauce. The most seasonal sides served with the entree will accompany the veal.

The lighter-than-expected veal allows room for dessert, and this is where Bistro du Lac truly shines. The creamy chocolate mousse contains tiny pieces of unbleached, unsweetened chocolate that slowly melt as you savor each bite. Profiteroles come in a miniature mountain range, each as smaller than a golf ball but yielding big flavor with a filling of rich vanilla ice cream. On top, a warm chocolate sauce is a full-on cascade, with just enough sugar to keep the dish from turning syrupy.

When dinner is over, Rosemary says her thank-you (in *français*, here *ad*), while Bernard continues to cook for a large birthday party that's just arrived. Once the weather clears up, he's sure to spend the rest of the summer busy in the kitchen. After all, there's nowhere else in the US to taste Rosalie de Champigny's native cuisine right on his mountain lake. ☐

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WED. 17

community

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community

GRIPPING & SACRED SOUND John Twedley leads an evening of bottom-of-the-barrel (and unconventional) music and improvisation. Moonlight Cafe, Merion 6:30-9:30 p.m. \$20. preprogrm info: 583-9966

dance

WOMEN IN ANCIENT TRADITIONAL DANCES Instructor: Melly Bada welcomes ladies to participate in a long-term exploration of Greek and eastern European dance. Participants meet at the Krasovskaya Center the next 11 months. Fletcher Free Library, Burlington 7:30-9:30 p.m. Free. preprogrm info: 326-424-3432

education

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films & festivals

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films

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food & drink

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WED 17 & 18



JUL 19 | THEATER

Occupational Hazard

When Brooklyn-based playwright and songwriter Ethan Lipson was laid off from his day job, he took matters into his own hands. The result? *No Place to Go*, an Obie Award-winning musical about the unemployed. Why and, finally, the piece stars Lipson in a cheap suit backed by an "orchestra" of longtime busductors, guitarist Elton Long, saxophonist Vin D'Amico and organist James Ben Riggs. Jazz, blues, country and lounge inform a first-person monologue of workplace woes — including a company's relocation to Mexico. At once satirical and thoughtful, the one-man show illuminates issues faced by office workers nationwide.

NO PLACE TO GO

Friday, July 19, 7 p.m. 4-8:30 p.m. House Theater, Hopkins Center, Carlebrook College in Haverhill N.H. \$20-25. Info: 603-648-2442. hcp.dennismouth.edu

Counterculture

James Faye and Gerome Ragni's rock musical *Fear* has influenced generations of theatergoers since its 1967 debut. Driven by Gal MacDermott's original score — including the song "Aquarius" and "Let the Sunshine In" — it follows a "tribe" of hippies amid the socio-politically charged peace-and-love era. Bedecked with beads and headbands, these long-haired youth protest the Vietnam War, while bringing controversial issues such as sexuality and illegal drug center stage. In its compelling production, the Grove Theatre Guild proves there's no time to waste and place and can resonate with audiences today.

HAIR

Wednesday, July 17 through Saturday, July 20, 8 p.m. Wednesday, July 18, 10 p.m. See website for future dates at Town Hall Theatre, Astley Memorial, Burlington 323-2206. Info: 323-2206. claremont@townhalltheatre.org



JUL 17-20 & 24 | THEATER



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For a full list of events, visit www.burlington.com/calendar or call 323-2206. For a full list of events, visit www.burlington.com/calendar or call 323-2206. For a full list of events, visit www.burlington.com/calendar or call 323-2206.



CALCULATING EVENTS IN SEVEN DAYS

Estimated and projected dates are written on community calendar. Seven days before the event and after. Depending on the date and the location, the date and the location may be different. For more information, visit www.burlington.com/calendar or call 323-2206. For more information, visit www.burlington.com/calendar or call 323-2206.

JUL. 18-20 | THEATER



COURTESY: THEATRE WORKS

Screen Siren

Mae West is synonymous with the glitz and glam of Hollywood's golden age. The American Film Institute deemed her the 15th greatest female star of all time, but her acrobatic wit was not without controversy. Over the course of seven decades, the blond bombshell often pushed the limits — both on and off stage. The New York-based Pendragon Theatre explores her legacy with *Chloe: Mae West's award-winning musical drama, Dirty Blonde*. Part of the MidSummer Nights Theater Festival, the production features songs from West's films and alternates between the past and present, as told from the perspective of two of her admirers.

DIRTY BLONDE

Thursday July 18 & Friday July 19, 8 p.m. Saturday July 20, 2 p.m. & 8 p.m. at Town Hall Theater in Midtown City 302 100 388 9022 dirtyblonde.org

Anchors Away

Racers, cruisers and day sailors unite! The Regatta for Lake Champlain features sailboats of all sizes and speeds in a pursuit-style race in Burlington harbor. Slower vessels start first, bringing all participants to the finish line at the same time for a dynamic conclusion. Proceeds from the event benefit local organizations working to improve the freshwater wonder through programs aimed at ecology, cleanliness, public access and education. Festivities kick off on Friday, with a *Sailors' Summer Party* at the Burlington Community Boat House.

REGATTA FOR LAKE CHAMPLAIN

Saturday July 20, 11:30 a.m., at Burlington Harbor. Free for spectators. \$150,000 per boat. Info: 855-8023 regattaforlakechamplain.org



JUL. 20 | SPORT

THEATRE WORKS IS COURTESY

MIDSUMMER NIGHTS

2017-18 SEASON

BURLINGTON

COLUMBIAN

LYRA SUMMER MUSIC WORKSHOP/CELLO
MASTROGLIO Celina Mastroglio, Coordinator of New York City's Lyra Ensemble/Quintet Music Soc. w/lyra@lyraensemble.org. Lyra's repertoire with students. Current Auditions: Vermont Technical College, Burlington 3-30 pm. Free fee to attend. 553 Wilketts Ave. Burlington 553-6222.

RECORDED PLAYING GROUP Music lessons provide fun for technique and being your melodies. New and potential players welcome. Music Made State Summer Program 7-9:30 p.m. Free. Info: 558-6330 or info@musicmade.org.

SANITIZATION/OPEN HOUSE/RAIL Non-players are welcome too! Info and Burlington's sustainable, performance-based programs is yours. Experience and enjoy the art of the rail. 300 N. Main St. Burlington 558-6330 or info@musicmade.org.

outdoors

PAK HOOKWALK The Wisconsin Fishery Park District's environmental education trails are interactive and illuminated by bioluminescence. Music from Phil, Bob and 7-9:30 p.m. Free. Free program info: 763-3344. info@pawhookwalk.org.

performances

BASIC COMPUTER SKILLS Those looking to enter their ph technology or volume knowledge. Free. Info: 558-6330 or info@musicmade.org.

INTERACTIVE MUSIC THEORY WORKSHOP Music theory is a fun and interactive way to learn a lot of information. Info: 558-6330 or info@musicmade.org.

sport

SK RUNNING SERIES Adults bring a sweat. Free. Info: 558-6330 or info@musicmade.org.

theater

MET & HENRI A Broadway production of George Bernard Shaw's *Man and Superman*. Info: 558-6330 or info@musicmade.org.

workshops

STORY TIME LIBRARY DART BOOK SALE See you at 10-11 a.m. 558-6330 or info@musicmade.org.

SUMMER BOOK SALE See you at 10-11 a.m. 558-6330 or info@musicmade.org.

TUE.23

community

COMMUNITY PICTURE State representative action ways to help improve upcoming changes in the health insurance marketplace. Leelan Town School 9-10 a.m. Free. Info: 558-6330 or info@musicmade.org.

dance

SWING DANCE PRACTICE SESSION Swing dance practice session for swing dancers. Info: 558-6330 or info@musicmade.org.

arts

GRAT RAMON ALIATION Adult and child. Info: 558-6330 or info@musicmade.org.

LAKE CHAMPLAIN TWILIGHT HISTORY Info: 558-6330 or info@musicmade.org.

ROCK OF AGES QUARRY WALK TOUR Info: 558-6330 or info@musicmade.org.

TIME TRAVEL TUESDAYS Info: 558-6330 or info@musicmade.org.

film

NORTHERN BAKERS Info: 558-6330 or info@musicmade.org.

food & drink

CHAMPLAIN FALL FARMERS MARKET Info: 558-6330 or info@musicmade.org.

WINE DINNER Info: 558-6330 or info@musicmade.org.

health & fitness

WALKING TUESDAYS Info: 558-6330 or info@musicmade.org.

LAUNCHER TOUR Info: 558-6330 or info@musicmade.org.

MODERATE BIKING/BIKE Info: 558-6330 or info@musicmade.org.

kids

CREATIVE THEATRE Info: 558-6330 or info@musicmade.org.

LEARN TO READ/READ TO LEARN Info: 558-6330 or info@musicmade.org.

THE INTO READING/EXTENSION ADVENTURE Info: 558-6330 or info@musicmade.org.

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OPEN: M-F 9-7; Sat 9-5:30; Sun 10-5



Ask a sales associate about how to save even more, by joining our New Feed Club!

Play RUNOFF
and protect Lake Champlain!

Runoff is a classic arcade game with a twist.
 The action is simple — rain falls in the city. You catch it in your barrel to keep the rain from becoming stormwater runoff.

Break in the dry, arcade games add a quarter to play. **Runoff** is free. Sell for each of the First 1000 games played. Seven Days and Kids VT and donate a quarter to the Lake Champlain Foundation. Info: 558-6330 or info@musicmade.org.



Let's work together to keep the water clean!

Play **Runoff** as many times as you can and tell your friends to play too. Download the "**Runoff**" app to your Apple device, play it in a mobile or web browser in playoff.net, or play the arcade version in 6240 Lake Avenue and Salsbury Center.



Runoff arcade game © 2009 provided and modified by the following info at:

calendar

TUESDAY 6/2/92

BO INTO HEADS: WEEKLY GARDEN WISE
Building green thumbs in gardens. I am up to tend the Sunset Street School garden and up to tend to Internet students. Openwaterbury, Civic Center, 9:00 a.m. Free, pre-registration free. Info: 362-5826.

PAID/NOT PAID/RESULTS: Takes with a mission: several actors/actresses, comedians, and a few models explore careers of the past. Doublet, Ming Memorial Library, 10:00 a.m. Free. Info: 362-4001.

FRESH FROM THE GARDEN: BOOK POPS FOR KIDS: Adventure stories and folk songs and a higher to help prepare dishes made with freshly harvested veg. pics. Openwaterbury Civic Center, 10:30 a.m. Free, pre-registration free. Info: 362-5826.

GARDEN TOTETIME: 12:30 comes up to be in 3 hands to the library, pop to summerhouse talks and songs. In place, in place in the event of internet weather. Ming Memorial Library, 12:30 p.m. Free. Info: 362-4001.

LUNCH TIME READ-ALONG: Stories and songs with little ones, appetizers for talking and talking. Openwaterbury Civic Center, 12:30 p.m. Free. Info: 362-5826.

PHOTOBOOK TOTETIME & TALK-HOME CRAFT: 12:30 minutes, make early home craft, talk through color, camera and photo-albums. Sunset Street School, 12:30 p.m. Free. Info: 362-5826.

STOP MOTION ANIMATION: Heteroburg Community College, 12:30 p.m. Free. Info: 362-5826.

STORY TIME WITH COBBY: Read about books and crafts, and by the way, come to the library to explore the magic of the young mind. 12:30 p.m. Free. Info: 362-4001.

SUMMER STORY TIME SERIES: Special guest readers, bring it to the library, all ages, all levels, and there's a lot of fun in this weekly story time. 12:30 p.m. Free. Info: 362-4001.

THIRD THURSDAY MARKET: Tue. 12:30 p.m. Free. Info: 362-4001.

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WEDNESDAY 6/3/92

CAMP/PUTTER WRITERS CIRCLE: Literary entrepreneurs express their craft, through an agreement, journal, review, and review, sharing and comparing their work. 12:30 p.m. Free. Info: 362-4001.

KARAOKE HOUR: The Weekend Sound Music Show, 12:30 p.m. Free. Info: 362-4001.

STREET FINE LIBRARY & HUNT BOOK SALE: See WED 12 3 p.m. Free. Info: 362-4001.

WED.24

PAUL SIMON & DAVID HANDEL: The Weekend Sound Music Show, 12:30 p.m. Free. Info: 362-4001.

WED.24: See WED 12 3 p.m. Free. Info: 362-4001.

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THURSDAY 6/4/92

ACCOMPLISH: GALLERY MUSIC CIRCLE: The Weekend Sound Music Show, 12:30 p.m. Free. Info: 362-4001.

AN EVENING OF MUSIC & DANCE: The Weekend Sound Music Show, 12:30 p.m. Free. Info: 362-4001.

ARTISTS AT THE ALBANY & GRANT: The Weekend Sound Music Show, 12:30 p.m. Free. Info: 362-4001.

CHERRY KID: See WED 12 3 p.m. Free. Info: 362-4001.

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WEDNESDAY 6/3/92

THURSDAY 6/4/92

FRIDAY 6/5/92

SATURDAY 6/6/92

SUNDAY 6/7/92

MONDAY 6/8/92

TUESDAY 6/9/92

WEDNESDAY 6/10/92

THURSDAY 6/11/92

FRIDAY 6/12/92

SATURDAY 6/13/92

SUNDAY 6/14/92

MONDAY 6/15/92

TUESDAY 6/16/92

WEDNESDAY 6/17/92

THURSDAY 6/18/92

FRIDAY 6/19/92

SATURDAY 6/20/92

SUNDAY 6/21/92

MONDAY 6/22/92

TUESDAY 6/23/92

WEDNESDAY 6/24/92

THURSDAY 6/25/92

FRIDAY 6/26/92

SATURDAY 6/27/92

SUNDAY 6/28/92

MONDAY 6/29/92

TUESDAY 6/30/92

Saved by the Internet

Chatting with Clem Snide's Eef Barzelay

BY DAN ROLLER

Since its inception in the late 1990s, Clem Snide always seemed like a band on the verge of breaking out. But for now reason or another—perhaps they were a little too smart or quirky for mainstream audiences—they never did. They even split up for a few years before reuniting in 2009.

But the music industry Clem Snide seemed to was very different from the one they had left behind. It's so secret that the internet has changed the way fans consume music, it has also changed the way artists deliver it. Clem Snide, and especially the band's charismatic front man, Eef Barzelay, have proven to be completely savvy in that regard. Barzelay has experimented with a variety of fundraising tools, from the now standard Kickstarter campaign to more creative ventures, such as writing personalized songs based on ideas and stories from fans—for a modest fee. As a result, Barzelay and Clem Snide are so vital and prolific, as ever.

In advance of a benefit show for the Cystic Fibrosis Foundation at the World's Next Storm in Worcester this Friday, July 18, *Seven Days* chatted with Barzelay by phone from his home in New York City.

SEVEN DAYS: You seem to have embraced the new model of fan-aided fundraising. What are your thoughts on the ways artists have been forced to sustain themselves recently?

Eef Barzelay: I was one of many artists who got into the business at a bad time, right as the party was kind of winding down in the late 1990s. Clem Snide had our moment, but we misread it and never quite achieved a level of profitability that allows you to sustain a full band, or whatever labels' mistakes there were. So for me, it all came crumbling down about four years ago. I was forced to come up with a new way to do it. And it just so happens that the internet, which destroyed the old model, was also creating opportunities for a new way to do it. So I've tried to come up with more sustainable and satisfying ways



I FIND IT VERY LIBERATING...
TO STEP INTO SOMEONE ELSE'S LIFE
OR BRAIN OR HEART.

Eef Barzelay

than writing around for some kind of a label to maybe throw money at us. And it's been great. It's a kind of saved my sanity too.

SD: One of the ways you've done that is by writing songs based on stories fans send to you. How did that idea come about?

EB: I like the idea of writing to other people. I find it very liberating and very inspiring to step into someone else's life or brain or heart. So I started reaching out to fans with an offer to write them a personal song, and it just kind of grew.

SD: I actually had an idea for a song I've been meaning to send to you. An old band of mine was supposed to open for Clem Snide here a few years ago. But there was a blizzard and you couldn't make it. Meanwhile, Crash Test Dummies—who played the club the previous night, were stranded here. So we ended up playing with them instead, which was pretty surreal.

EB: [Laughs] Wow. What were they like?

SD: Well, they're Canadian, so they were really friendly. They did an all-request show, so I requested "Jingle Bells" from their Christmas album. And then their

lead singer called me an asshole from the stage. I think he was joking though. **EB:** Last Christmas I threw myself into Christmas tunes. They're fun as hell to play. And "Jingle Bells" is, especially. I wouldn't do it, is my point.

SD: Oh, they played it. Their version is in a minor key, actually. **EB:** They couldn't do it. That's cool.

SD: Speaking of covers, that's another way you've employed the fan-sourcing model, recording cover requests from fans, and usually twining them around a bit. Are there any songs that are too sacrosanct for you to mess with?

EB: No. There's nothing I won't do out of deep respect. But there are some songs that I just can't do, that I can't pull off. "Don't Fear the Reaper." I couldn't do it. I failed you. And any kind of Run-DMC, I can't do. But to me, all songs are equal. I don't distinguish between [Christie Aguilera and Velvet Underground]. All songs are equal, so I don't put any songs on pedestals. I'll get my dirty hands all over it. I'll molest any song.

SD: You've said in previous interviews that you approach them with almost a lack of respect.

EB: Well, I try not to respect the original too much. I think fairly what a lot of people do with covers—but they immediately try to follow the original. But if you don't start from that perspective, it's very helpful. I work just from the chords and lyrics. That sometimes I'll change the key or even the melody, a little bit. I'll have any way with it.

SD: If I say there's why your covers, like "Don't Stop Believing," really just kind of sound like Clem Snide songs, which is what I love about them.

EB: If you whistle a song down to just its basic melody and words, that's what a song is. I try to strip it down and work from there. I could never sing like Steve Perry, so I do it my way.

SD: Do you know that Wikipedia has you listed as an alt-country band?

EB: [Chuckles] That was a label that was sort of affixed to us early on, and I guess it sort of made sense at the time. At one point we tried to change it to "alt-country," but somehow that never stuck.

SD: Clem Snide songs are often very funny. Can you talk about the role of humor in your writing?

EB: I just write what feels right to me. At some point things become polarized. Either you were serious like Radiohead, with assembled producers. Or you were like Ween. There was no in between. I try to disregard all that. If you're in a painful, dark place, you make jokes, right? That's how people respond to bad things. So why leave yourself? You can have silly sorrow. I just like to mix things that don't seem like they belong together. ☺

INFO

Get Barzelay playing a benefit show for the Cystic Fibrosis Foundation at the World's Next Storm in Worcester Friday, July 18, dinner at 5 p.m., show at 6 p.m., donations.

SOUNDbites

BY DAN ROLLS

MyYard Work

There are five genres more readily made for a particular season than reggae is for summer. There's just something about those breezy island vibes that perfectly suit lazy days lazing with rum drinks. More, more.

Where was I? Ah, yes, Reggae.

The weekly MyYard Reggae Night at Nectar's has been a steady staple for years. Highlighted by DJ's **BOO BOO** and **JOE DUBOAT**, it is one of the longest running and most successful residencies in town. But the MyYard crew is more than just a bunch of talented and deeply knowledgeable reggae DJs. They're also, as it turns out, pretty savvy concert promoters as well.

This week, MyYard presents the first of its MyYard Reggae Series at Nectar's and Club MetroScene. It focuses on roots reggae and features some of the genre's most important and influential artists. The inaugural show is this Thursday, July 16, and features reggae rockers **THE METERBOLERS**, backed by a seven-piece band, **ARMOR**. Lusciano emerged in 1995 as something of a raw-reggae savior in the face of the digital dancehall sounds that were then dominating the club scene. He's been backed as a profoundly influential reggae artist with more than 45 albums to his credit.

On Sunday, July 25, the series continues with Lusciano's mentor, **FRANK TURNER**. McGregor not only discovered Lusciano but has been involved in virtually every evolution of reggae since its earliest, post-ska and rasta-dub incarnations. He's equally influenced by island sounds and American soul, which is wonderfully evident in his powerful voice.

Next up, on Thursday, July 25, at Club MetroScene is a band that is new and dear to my heart: the **SKATALINS**. There's a quick and storied history



Lusciano De Menezes

lousie, Lusciano. Without the Skatalins, there would be no ska music. And without his mentor, there would be no reggae music. (Though I suppose that also means there would be no gloriously craggy-as-a-reggae-fied **BOO BOO** tribute album *The Dub Side of the Moon*, or **WALKER HARRIS**'s god awful reggae record. Whatever. It's still a good deal.)

Born in 1946, the Skatalins were genuine pioneers who laid the groundwork for ska, rasta-dub and reggae. The band currently features only two original members, who sat player **LESTER STEVENS** and vocalist **JOEY THOMPSON**, who replaced the late, great **LEWIS MURDER** a few years ago. Of the former **ARMOR** front man Nectar's, whom I trust completely in all things reg, says he's a "MOTHERFUCKER" a force, a powerful dude leading the train." Motherfucker said.

Morning on, **MODERNMENTAL**, known alternately as swing reggae. Lusciano is the "Royal Family of Reggae" and the "Belting Prince of Reggae," drop by

on Saturday, August 17. Methods the *Monkey* may quibble with that first descriptor, but as long as they don't reggae up *Rock on Main Street*, I take no issue with the second.

The series wraps up in October, with **BOB MARLEY**, who was an original member of the groundbreaking reggae act **THE WAILERS**. We'll fill you in more on that one in the fall. In the meantime, for tickets info on all the MyYard Reggae Series shows, check out ticketcity.com, or just drop by Nectar's.

School of Rock

If you've been enjoying the faces, or dinner at the Truckin' behind the under construction AriaRoo space on Pine Street, you might have noticed a curious black and gold sign affixed to one of the windows. You might even have thought, *Hmm. I'd never know better. I'd say that sign looks like someone flashing the off sign of the house Rockin' Aids*, if the **BBQ** dude across are more than off the menu while I'm stuck in line. I'm general... am I a babe?

Well you're right! (About the rockin', at least. My confidence in the **BBQ** Menu was delicious.) That building is the site of the newly minted **Burlington Music Dope**. The studio is a new educational venture offering lessons from a crew of some of VT's most respected music masters. Or musicians, I forget which. Anyway, the actual roster includes guitarists **BOB HARRIS** and **FRANK TURNER**, drummers **BOB MARLEY** and **BOB MARLEY**, and bassist **BOB MARLEY**. And the **BBQ** Menu. To learn more about lessons, check out burlingtonmusicdope.com. Or better yet, drop by the studio's grand opening party at the Tugger Ground Soundstage

(GARRAGESIDE 401)

For up to the minute news about the local music scene, follow @dotmusic on Twitter or read the Live Culture blog sevendaysvt.com/theculture.

live culture
VERMONT ARTS NEWS + VIEWS

HIGHER GROUND

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JULY

THE NEW
EROTICA
JULY

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SEROTHEFT + JET EDISON
JULY

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JULY

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JULY

THE NEW
GIRLS ROCK VERMONT
JULY

THE NEW
NORTHERN EXPOSURE
JULY

THE NEW
THE SLACKERS
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THE NEW
LEON RUSSELL
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THE NEW
BAD THINGS
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THE NEW
THE GASLIGHT ANTHEM
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THE NEW
FRANK TURNER & THE SLEEPING SOULS
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THE NEW
FIRST FIDELITY
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SOUNDbites

CONTINUED FROM PAGE 35



Left to right: Rick Dargatzis, Bob Dargatzis, Kevin Dargatzis, David Dargatzis, Rick Dargatzis, Bob Dargatzis, Kevin Dargatzis



PHOTO: MICHAEL

BiteTorrent

With **SURPRISE** and **SENSE** purring like it's 1999 at the Monkey House last week end, it seems 1990s MTV band reunions are all the rage. Next up are **COMMON SENSE**, a pretty rad hardcore band from the late '90s that included current **ARCH ENEMY** front man — and, full disclosure, seven **Days** employee — **ROBERT HAINES** in on drums. The band plays a pair of gigs in Burlington this weekend: Friday, July 16, at Radio Room and Saturday, July 16, at — where else? — **242 Main**.

So, are you excited for the *Preceptor* yet? Earlier this week, the festival's organizers held a press conference at Burlington College, announcing the full lineup for the July 25-27 festival and, guessably, a bunch of other stuff. I didn't go because, well, I hate press conferences. Also, I was/ain't on any vacation. But if I had to guess, I'd say there was probably a lot of thinking of sponsors, thanking of sponsors, thinking of fans, etc. Whatever. The point is, it's gonna be a pretty epic three days of local music. We'll have a more detailed rundown in next week's column. But in the meantime, I'd heartily suggest you check out the free *Preceptor* sampler at thepreceptorbandcamp.com. It's a pretty awesome 20 track comp that features a bunch of great acts playing this year's fest, including **KAY WRIGHT** & **THE DISCOTHEQUE**.

DOE BANE, **STIGMA**, **MARTINE SMITH**, **ALPHABET** and **BLISS** among many, many others. I'd say it's required listening, in fact. (However, I would also say that in the interest of full disclosure, I'm on the comp with an old band that is playing the festival. So take this entire paragraph with the appropriate *grain of salt*.)

JOHN STAMBORE fans, take note: The Monkey House is hosting an evening of **ANTI-ROCK** live called **Monkeys From Mars** this Friday, July 19. The show features a trio of great local acts paying tribute to the Thin White Duke, including **TOOTH NOISE**, **PIPER CRISTLES**, **HELLO IMAH**, and **DEBARGE**, among others. My only request is that someone — looking at you, **UNRAH** — play "Power of the Tube" from *Labyrinth*. Also, for the show, **MH** is experimenting with a second stage in the back where the pool table would normally be. If that goes well, they might move the stage lines up by the window in the rear permanently. So, if you go, be sure to let the fine folks at the Monkey know what you think of the setup.

Last but not least, the word from Montpelier is that **Shut Of Michael's**, the new restaurant and live music venue that opened recently in the old Burlington Street Cafe space, is, in a word, awesome. We've had a few casual city readers write in recently to stop the pub's joint's primes, including country songwriter **MARK LEBLANC**, who says the venue is "amazing." LeBlanc was particularly impressed with the stage and sound system. The eagerly looking forward to checking it out in the new future. Stay tuned... 22



Listening In

A general what you can try (that, I mean, if you like rock proper stuff, this week).

LA MIRA, *2009*

ROBERT HAINES, *2009*

SPIDER CRISTLES, *Major Records*

ROBERT POLLARD, *Harpoon / Lost*

YIMMY DINE

THE GONFALLS, *Major Dot*

Watch something LOCAL this week

VARIAN DANVILLE, VT 802.755.1111	THE ROAD LESS TRAVELED SAT 8:00 PM - 10 PM
POWER DANVILLE, VT 802.755.1111	CENTER FOR RESEARCH IN VITRO WATCHDOG + OPEN STEM EDUCATION THU 8:00 PM - 9 PM
DOJO DANVILLE, VT 802.755.1111	WATCH LIVE! 8:00 PM - 9:00 PM RESEARCH TONIGHT
GET MORE INFO: WATCH 1 ONLINE AT VICTIMCARE.COM + 1-877-872-8777	

NECTAR'S & CLUB METRONOME	20
GREG IZOR BLUES BAND 21 French Street LOCOS POR JUANA 1000 N. Main St. 1000 N. Main St.	21
DOJO "It's the Dojo" DANVILLE, VT 802.755.1111	21
LUCIANO "THE MESSENGER" 1000 N. Main St. 1000 N. Main St.	21
BLUES FOR BREAKFAST DANVILLE, VT 802.755.1111	21
DAVIN MOUNTAIN CABARET 1000 N. Main St. 1000 N. Main St.	21
NO JUSTICE 9:15 NIGHT 1000 N. Main St. 1000 N. Main St.	21
GANG OF THIEVES 1000 N. Main St. 1000 N. Main St.	21
RETROBOMB 8:00 PM NIGHT 1000 N. Main St. 1000 N. Main St.	21
FREDDIE MCGREGOR 1000 N. Main St. 1000 N. Main St.	21
MI YARD 1000 N. Main St. 1000 N. Main St.	21
HOWL & LORD DYING 1000 N. Main St. 1000 N. Main St.	21
GUBBULIDIS 1000 N. Main St. 1000 N. Main St.	21
SPIT JACK 1000 N. Main St. 1000 N. Main St.	21
DEAD SET 1000 N. Main St. 1000 N. Main St.	21

LIVEACTECTARS.COM 1000 N. Main St. 1000 N. Main St.
VT COMEDY CLUB PRESENTS WHAT A JOKE! - COMEDY OPEN MIC 1000 N. Main St. 1000 N. Main St.

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REVIEW *this*

Lucid, *Home Is Where We Wanna Grow*

(FULL CIRCLE MUSIC, CD, DIGITAL DOWNLOAD)

Given that the musical character of the North Country is inextricably linked to the jam band, Pittsburgh's Lucid are traditionalists with their feet firmly planted in the garden: the Grateful Dead played and Phish catwalked Outside the Lake Champlain region, the idea that a "traditional" sound could include all sounds—or at least so many genres that it feels like the musician are working out of a catalog—seems ludicrous. Not so for the boys in Lucid: James Armstrong on a set and vocals, Andrew Delle on keyboards and vocals, Kevin Sebastian on guitar and vocals, Chris Shuckler on bass and vocals, Ryan "Rippy" Trumbull on drums and vocals, and Lowell Wanzor on percussion, harp and vocals. The band's latest record, *Home Is Where We Wanna Grow*, is a musical

hodgepodge, presenting everything from a French-inflected ballad ("Furtive Melancholy") to a pseudo 1950s pop song ("Highest Vibrations"). Lucid's sampling of sounds is technically deft and might seem daunting to lesser bands. Luckily for the kids from the Lake City they've got the chops to make *Home Is Where We Wanna Grow* a listenable amalgam rather than a stultic garbage plate. Further examples of Lucid's diverse approach are "Green Maney," a soft-rock track that includes a little R&B, "Beats" which recalls Paul Simon's Graceland, and "Disquets," which tackles its tough subject matter with breezy bossa nova-inflected tropical pop. Still, the best tracks on *Home Is Where We Wanna Grow* are those with a more recognizable formula. This is why the white-boy idea of "Whiskey Dreams" is so infectious. It's also why "Highest Vibrations" shines as the album's brightest light.

At times, Lucid are guilty of showing off. And when it comes to lyrics, the



band could step back from its overused "green and sustainable" platform. Still, the album is well produced and precisely executed. There's no doubt Lucid are at home on *Home Is Where We Wanna Grow*, and their third studio release is as North Country as lake monsters, the Allen family and French Canadian tourists.

Home Is Where We Wanna Grow is currently available on Amazon, iTunes and Spotify. Catch Lucid live at Neuma's on Wednesday, July 24, and Wednesday, July 31. For more info, visit lucidmusic.com

BENJAMIN WELTON

Black Rabbit, *Black Rabbit EP*

(SELF-RELEASED, CD, DIGITAL DOWNLOAD)

Black Rabbit's self-titled EP is retroactively original, but it's the duet of what might be one of your future favorite bands. The Burlington-based, husband-and-wife-fronted garage rock trio is an excellent addition to the Quebec City scene, and on *Black Rabbit EP* the three introduce themselves with an honest handshake. The album takes you on a roller that brings five-song ride from the garage to the road.

Taking cues from the Melts and Hushers, *Black Rabbit* lean on the punk-rock side of houses. The fitting opener, "Tibbie Tibbie," leads with an aggressive burnout and screeches off into the distance with wild guitar solos. "Nightmare" recalls 1970s pop-popularized by the likes of the New York Dolls. As Marc Scorsone belts out a brief story about a modern-day criminal, bassist Dorian Scorsone adds the backing vocals while delivering



a firm low end foundation. She sings and plays with simplicity and authenticity. *Black Rabbit* takes a classic, straight-up approach to keeping things in order.

The Scorsone's vocal harmonies work well throughout, highlighting an important element of any good garage-band: a heightened and passionate collaboration of madhouse vocal deliveries.

"Things Change" showcases Marc Scorsone's out-through guitar licks as well as his vocal prowess as he intones, "That's the way I am, like I or not." His

high to mid delivery of the line sounds more like Brito Johnson of AC/DC than, say, Glenn Danzig.

"Rigby Road," the EP's slacker-rock centerpiece, could be mistaken for a cut from a 1990s Sub Pop Records sampler (loaded with unworldly vocal hooks, the song establishes itself as a clean, California-style tune).

"Narcissa" is a mellow closer in *Black Rabbit EP*. It offers the repetitive but well-loved guitar riffage of '90s bands such as the Breeders, but *Black Rabbit* overt unnecessary embellishments—For example, reverb is almost nonexistent. That bare-bones aesthetic signals an authentic, raw approach that bodes well for the band's future efforts.

Better yet is *Black Rabbit* will release new singles in the coming months. In the meantime, *Black Rabbit EP* is available as a free download at blackrabbitband.bandcamp.com.

JACQUELINE CROWTHER

SUN. 20 @ 10 PM

RED SOURCE (Saw Power 750) (Saw) 7 p.m. Free
Adam Katz (Saw) (Saw) 8 p.m. \$5. No 100000
(Saw) 9 p.m. \$5

BIG JAMES BLISS & SON (Saw) (Saw) 7 p.m. Free
Saw 8 p.m. \$5

RED JAMES (Saw) (Saw) 7 p.m. Free
Saw 8 p.m. \$5

MON. 21 @ 10 PM

RED JAMES (Saw) (Saw) 7 p.m. Free
Saw 8 p.m. \$5

regional

RED JAMES (Saw) (Saw) 7 p.m. Free
Saw 8 p.m. \$5

RED JAMES (Saw) (Saw) 7 p.m. Free
Saw 8 p.m. \$5



TUE. 21 @ 11 PM (Saw) (Saw)

Higher Education Colorado-based jam band **JET BAND** that in college. After graduation, they stopped partying, straightened up and got real jobs. Now they piled into an SUV and started bringing their party-friendly brand of rock music to audiences all over the country. This Tuesday, July 23, the band plays the Higher Ground Showcase Lounge with Burlington's **SHEDDERS**.

RED JAMES (Saw) (Saw) 7 p.m. Free
Saw 8 p.m. \$5
RED JAMES (Saw) (Saw) 7 p.m. Free
Saw 8 p.m. \$5

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SUNDAY

northern

HATTENBERG Chris Taylor
(Jesse's Place) 9 p.m. Free

MON. 22

burlington area

HULLBURNE Family Night Live
Jan. 10 10-12 p.m. Free

HAMMATT PIZZA & PUB

CRASH 9:30 p.m. Free

NECTAR 5:30 p.m. Monday: Hard

Long Beach (Sweetest World) 5

p.m. \$1.50

ON TAP BAR & GRILL Open till

11 p.m. 7 p.m. 7 p.m. Free

RADIO HEAVEN Live music 10 p.m.

Free

RED SOUND Small Change

(Tom Waits tribute) 7 p.m. Free

ROCKSTAR JAMES (John Dwyer)

10 p.m. Free

central

CHAMBLE 8:30 p.m. Free

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LET 20 / TODD SHAW (SHAW-SCHWARTZ)

Razor's Edge With his 2012 record, *Agony's Rhythm* & *Stoner Fables*, alt-country songwriter **TODD SHAW** delivered his darkest album in a career spanning nearly 20 years. Though filled with heartache, anger and disillusionment, *Mythos* is hardly mopey. Writing with his signature wit and insight, *Stoner* has further cemented his *Rolling Stone*-conferred status as "America's sharpest musical storyteller." He plays the Tapscott Music Hall in White River Junction this Saturday, July 20.

LEONARD'S BROTHER & CAFE, 1100

Market and Café Live (Jesse's Place)

10 p.m. Free

NECTAR 5:30 p.m. Monday: Hard

Long Beach (Sweetest World) 5

p.m. \$1.50

ON TAP BAR & GRILL Open till

11 p.m. 7 p.m. 7 p.m. Free

RADIO HEAVEN Live music 10 p.m.

Free

RED SOUND Small Change

(Tom Waits tribute) 7 p.m. Free

ROCKSTAR JAMES (John Dwyer)

10 p.m. Free

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RADIO HEAVEN

Chris Taylor (Jesse's Place) 9 p.m. Free

HATTENBERG Chris Taylor

(Jesse's Place) 9 p.m. Free

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Past Peaks

Seneca Ray Stoddard, Chapman Historical Museum and Adirondack Museum

Seneca Ray Stoddard didn't only popularize the image of the Adirondack region as a wild but fragile refuge; he was instrumental in preserving it from the onslaught of industrialism in the late 19th century.

Stoddard (1844-1917) was the preeminent photographer of the northeastern northeastern corner of New York State at a time when its forests, lakes and high peaks were still largely unknown to outsiders. Lugging cumbersome equipment on foot and in horse-drawn carriages, he recorded pristine scenes that seduced an increasingly mobile urban middle class. You might say Stoddard was an early proponent of mass tourism.

REVIEW

Thousands of the images he made are now divided between the Chapman Historical Museum in Glens Falls and the Adirondack Museum in Lake Placid. Lake, which is about 125 miles northwest of Burlington. In addition to photographing the wilderness north of his birthplace near Saratoga, Stoddard sketched/hugged his way around the Caribbean, Europe and the Middle East. His overseas oeuvre is highlighted in "Traveling With Stoddard," a show at the Adirondack Museum that runs through October 16.

The Chapman displays a small, rotating selection of works from its Stoddard collection. It also offers visitors an online sampling of his photography as slides, although they couldn't fit them on the Stoddard Gallery's own computer, which wasn't working during a recent afternoon visit.

Human presence is integral to Stoddard's depiction of the Adirondacks. In the photos currently displayed in the Chapman, we see carriages crammed with black-haired passengers presumably on their way to a vacation in the mountains. There's also a skinner chugging toward a dock in Lake George, where a group of tourists likewise appear very overfed for the setting. Even when humans beings aren't in his viewfinder, Stoddard often records their impact — as in a photo at the Chapman of a railway line stretching far into the distance along the shore of the Hudson River.

Contemporary eyes will likely be drawn more to the documentary aspects than to the scenic ones of the Chapman's photos. North Country viewers, at least, have probably seen numerous shots of Adirondack splendor, but fewer of our ancestors out for a good time in the mountains. These pictures make us wonder: Were folks at that era really as seduced to they look? What was a day at the beach in Lake George like in 1880?

Museum at Indian Landing



**LOGGING CUMBERSOME EQUIPMENT
ON FOOT AND IN HORSE-DRAWN CARRIAGES.
HE RECORDED PRISTINE SCENES
THAT SEDUCED AN INCREASINGLY
MOBILE URBAN MIDDLE CLASS.**



Adirondack
Adirondack



North
House

Stoddard specialized in lighting effects that he and other so-called luminists applied to the still young medium of photography. They drew inspiration from the artists of the Hudson River School, who painted dimensionally flat scenes in and near the Adirondacks.

During left home at 16 to work as a decorative painter of railroad cars, Stoddard taught himself photography by age 20, eventually mastering the wet-plate



process that made it possible to capture expansive views. He also wrote travel books, sketched and painted, and drew detailed maps of the Adirondacks.

Stoddard combined all his talents in an illustrated lecture he gave to the New York State legislature in 1894. The talk is said to have been influential in pushing enactment of the law that created the Adirondack Park, the first preserve of its kind in the United States.

Stoddard understood that the wilderness could be destroyed unless it was protected from reckless development and exploitation. He warned against the damaging effects of logging, particularly the dumping of streams that produced "drowned lands" of dead trees.

Stoddard was careful, however, not to oppose all economic activity in the Adirondacks. He argued that rational resources could be tapped in a manner we would now deem "sustainable" today, even as the land was preserved for recreation and contemplation. That dual mission endures in the code of the Adirondack Park, now more than 120 years after its birth.

Another set of artistic impressions of the Adirondacks can be seen this summer at the Hyde Collection in Glens Falls, which is showing 56 paintings of Lake George and vicinity by George O'Keeffe.

From 1888 to the mid-'30s, O'Keeffe regularly spent time at the family estate of photographer Alfred Stieglitz, her lover and the foremost proponent of avant-garde art in the United States.

KEVIN J. KELLEY

F Seneca Ray Stoddard's photographs, Chapman Historical Museum, Glens Falls, N.Y. Permanent collection and rotating exhibits. Info: 518-752-2620; chapmanhistorical.org.

T "Traveling With Stoddard" photographs, Adirondack Museum, 56 Main Street, Lake Placid, N.Y. Through October 16. Info: 518-352-1281; adimuseum.org.

T "The Hyde Collection: George O'Keeffe and Lake George" paintings. The Hyde Collection Art Museum, 61 Hudson Street, Glens Falls, N.Y. Through September 15. Info: 518-752-1781; hydecollection.org.

ONGOING

Burlington area

ANAL PLEASURE JOURING GROUP: An extended list of night events including the Stone Mountain Valentine's Event, which the group will discuss during the Burlington and Age 18+ events on consecutive days in 1988 (see our latest issue). Through July 26 at Stone Mountain in the Burlington area. Info: 963-9773

ART BOWLING BOWLED COLLABORATION: An exhibit view of work by 15 Vermont artists at a school art exhibition which took place in a bowling alley and in the art gallery in the town of Burlington. Through July 26 at the Burlington Bowling Center. Info: 963-9773

ARTISTS' INFLUENCE: The annual exhibition of 100+ C.E. contemporary artists' work is on display at the Burlington Art Center. Through July 26 at the Burlington Art Center. Info: 963-9773

CLARK-BUSSELL: Mount Hells. A group of artists' work and a collection of art objects. Through July 26 at the Burlington Art Center. Info: 963-9773

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TALKS & EVENTS

Life Drawing Session

An adult women's life drawing and painting workshop with artist models. Through July 26 at the Burlington Art Center. Info: 963-9773

ART ON PAGE: An exhibit view of work by 15 Vermont artists at a school art exhibition which took place in a bowling alley and in the art gallery in the town of Burlington. Through July 26 at the Burlington Bowling Center. Info: 963-9773

TOP OF THE WORLD: A collection of art objects. Through July 26 at the Burlington Art Center. Info: 963-9773

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ART SHOWS

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3

art



Philip Hagopian

Philip Hagopian proves reality isn't just Adam Sandler's Chick-kind of genre—holding life with a universal remote control—but rather a whole in time that allows the artist's surrealist perspective to come to life. "In Between Times," an exhibit of his swirling, multidimensional paintings, is at the Island Arts Beach House Gallery through July 31. *And It All Goes On* (pictured) reveals a gritty world of genre racing beneath the surface of painting. Hagopian doesn't read too much into his own work. "But I am just a fugitive against," he writes in an artist statement. "Twitching from too much thinking of the hostage that I am."

CHAMPAIN MILLET STAYS IN PDS

"THE WORLD OF MAXER, REFLECTIONS ON MIRRORS AND LESSONS FROM PINKIE" An exhibit that modernism demands, art demands to be seen. Based on interviews conducted by the last year with more than 100 members of the community through September 3 at Vermont Public Center in Waterbury, info: 302-434-0044

northern

ALISA BUNNETT Local brewer, large-scale, shared design. **BURGLAR, TEMPLETA** The Burlington Press. A series of designs inspired by the British pop culture scene of the 1960s. Through September 3 at Vermont Public Center in Waterbury, info: 302-434-0044

ART ON THE BEACH Paintings and photographs of the beach in Vermont. Through July 31 at Mountain State Art Gallery in Burlington, info: 302-434-0044

ART OF THE HIGHEST MASTERS OF THE ARTS AND EXHIBITION The second largest exhibition of art in the world, featuring the largest collection of art in the world. Through September 3 at Vermont Public Center in Waterbury, info: 302-434-0044

CECILIA LIBRETTI Hand-drawn and sculpted art, emphasizing the human experience and the human condition. Through August 3 at Vermont Public Center in Waterbury, info: 302-434-0044

CHARLES MORRIS Inventing Machines. "Inventing Machines" is a series of sculptures that explore the human condition. Through August 3 at Vermont Public Center in Waterbury, info: 302-434-0044

CHAS THE LUNG AND HAZE YOUR POINT: THE PUNCH AND THE BEST OF IT A series of sculptures that explore the human condition. Through August 3 at Vermont Public Center in Waterbury, info: 302-434-0044

DAVID MITCHELL A series of sculptures that explore the human condition. Through August 3 at Vermont Public Center in Waterbury, info: 302-434-0044

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EMERSON An artist's series of sculptures that explore the human condition. Through August 3 at Vermont Public Center in Waterbury, info: 302-434-0044

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TRUCKS AND TRUCKERS THROUGHOUT HISTORY Through July 25 at Pioneer Park Co. North Gower. Info: 330-5366

PHILIP HUGGINS "In Between Time" will send you into a past kept by the Marlinville artist. Through July 25 at Island Arts South Shore Gallery. Info: 330-4223

STYING HISTORY: THE LOVE OF THE LINED The "Stylin' Line" was central to music on strings by Robert Harris (C) which Woodson Lamps City, Maryland. Live April and April 2008. Through August 25 at The Porch Fine Art Gallery. Info: 330-3553

DAVID WILSON An exhibit on the life of David Wilkins. Wilkins is a painter of the outdoors in the 19th century. Through August 25 at The Porch Fine Art Gallery. Info: 330-3553

DAVID WILSON Paints photographs by the artist. Through August 25 at The Porch Fine Art Gallery. Info: 330-3553

ARTISTS

ART OF THE HUMAN CONDITION More than 60 works of art on display. Through August 25 at The Porch Fine Art Gallery. Info: 330-3553

LOUISA WILSON "Gives us a look at the artist's life" through August 25 at The Porch Fine Art Gallery. Info: 330-3553

PETER WILSON "A look at the artist's life" through August 25 at The Porch Fine Art Gallery. Info: 330-3553

RED CROSS: WHAT IS THE HISTORY An exhibit on the Red Cross. Through August 25 at The Porch Fine Art Gallery. Info: 330-3553

ARTISTS

JOHN WILSON "A look at the artist's life" through August 25 at The Porch Fine Art Gallery. Info: 330-3553

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CALL TO ARTISTS

ARTIST'S OPEN HOUSE Artists

2013 Visual Design Competition Artists

Apply their design skills to the competition. Artists are invited to submit their work to the competition. Artists are invited to submit their work to the competition. Artists are invited to submit their work to the competition.

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1946 EXAMINATIONS When Foreign plays a paternalistic investigator who encounters a delusional only partly present in a Turkish house in 1911, it's almost like based on a real case. However, it supports the notion of a nation for years where, in 1911, the Ottoman Empire and the British Empire were at war. (Museum of Modern Art, New York, 1946)

EDDY CURTIS In 1932, arraigned in New York for the deaths of his mother by exposing her to the war with the Confederacy in this period drama directed by Frank Ford, he was later indicted for the deaths of Frank's mother, his wife, and his daughter. He was later released and lived in England. He was later released and lived in England. He was later released and lived in England.

THE KINGS OF SUMMER These books decide to build their summer houses in the woods and the off-the-lantern-they-would-mind make a coming-of-age journey from Jordan's New Bedford, MA (Karlsson) and Connecticut (Nelson & Sving).

FIG 2 Antagonists cultured under first and last conditions about relative survival against blocking virus like before (left) and 7 days before (right) the test. In which, Bruce Willis gives the team together a good look and a super machine design. With John Malkovich as Harko Marlowe and Anthony Hopkins. Source: <http://www.paramount.com>

RECAP: They travel to meet the king in Elsinore with dueling pistols. Then Hamlet's plays a play to investigate whether his uncle is guilty. A special episode is presented: the death of Jeff Bezos and his partner. (Robert [Jeff] Schwanke directed, 1984 and 1993, from Capitol Books, Master's Library Series, Series 1.)

[illegible]

WISLEY FROM A BANGOR WIFE Background singers Clarence Louis Henry Clayman and Loua Fisher also contributed to the powerful vocals that front of classic tracks get their due. In this documentary from director Ronan May Jr. (NORON, PG-13)

BEFORE MIDNIGHT ***** In the first *Twilight* (R) two young people played by Jake Gyllenhaal and Rachel Watson meet, and the sequel (PG-13) they go serious. In the transformational novel writer Stephenie Meyer's story about love and growing up, they're connected—but that doesn't make the series any less steamy.

1946: MURDER MURDER Not a Dapperle detected this fast-talking black cat (a pair of spotted!) A team also brought in 11 Indian farmers as a way to get around the murders. Katie Chung, head of the United Chinese Workers and Labor Movement, and her husband, a communist, were the first to be arrested. (R)

★ = weird place
★★ = terrible beer name, but not with
★★★ = has its moments, so-so
★★★★ = smarter than the average bear
★★★★★ = as good as it gets

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UNDISPENSABLE MEAT ■ Super Carni returns with the year's best beef and meat recipes to supercharge your barbecue with the ultimate barbecue recipes to fight crime in this timely seasonal adventure. By the author of the best-selling *Barbecue Bible*, this book is a must-read for all barbecue lovers. **Hardcover, \$19.95.**

LOVE'S LABYRINTH Once again, Adam Sandler and his pals—Steve Jones, Chris Rock, David Spade—reunite in real no-posting-up antics while their fictional wives watch in bemusement, in this sequel to the comedy hit. Sandler is characteristically funny, but the pair who he chooses to lead his band of friends, the guys, is less

[illegible]

TWELFTH MAN **R** Director Gore Verbinski and star Johnny Depp team up to write the legend of the legendary western *Lonesome Pines* of the California style (aka *Yellowstone*). Anne Hathaway is the 1916 character. Depp is Twisted Intimidation Nathan Carter and William Fichtelmyer. [R] (see page 20)



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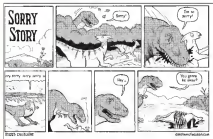
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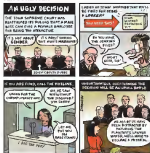
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Curses, Follies Again

Boston police accused Zachary Tentoni, 26, of snatching a woman's purse because when he grabbed the purse, he dropped two bags he was holding and fled without them. One bag contained two North combs, the other, a letter from his mother. Officers stopped a man fitting the robber's description and learned that he was Tentoni. (*Boston Globe*)

Judge Not

When Circuit Judge Michael N. Cook, 43, appeared on the other side of the bar in U.S. District Court in East St. Louis, Ill., to answer federal charges of using cocaine while carrying a firearm and possessing heroin, he wore out-of-pants and a blue T-shirt declaring, "But is my middle name?" (*St. Louis Post Dispatch*)

Bad in a Crisis

A woman crossing railroad tracks in Roy, Utah, stepped on the tracks when the crossing arms lowered. Believing herself trapped, she got out of her vehicle to get help raising the crossing arm, leaving her 6-month-old grandchild in the back seat. The train ripped off the front of the vehicle, but neither person was hurt. Police Chief Greg Winham pointed out that the woman could've avoided any damage by simply driving forward or backward

through the crossing arms, which are "actually designed to break away with very little pressure." (*Salt Lake City's KSL-TV*)

What's in a Name?

Liberals and conservatives face different names for their children, according to three University of Chicago political scientists. Names with the soft consonant *n* that end in *a* or *long a* are more likely to be found in Democratic neighborhoods, such as *n*, *g* or *h*, are more popular in Republican communities. Also, according to the study, "Liberalism versus Conservatism, Social Status, Ideology and Ethnic Names in the United States," high-status liberal mothers more often choose uncommon, culturally obscure, Irish names, whereas conservative parents rely on popular or traditional names. (*Washington Times*)

Prostitutional Paradox

Brooklyn District Attorney Charles J. Hynes told New York City police to "immediately cease" setting up condoms from prostitutes in the borough to use as evidence against them so the prostitutes won't be disadvantaged from using the condoms, which the city Health Department hands out by the millions to stem the spread of

deadly diseases. Police official Paul J. Brown acknowledged the directive but pointed out condoms still have "evidentiary value when going after gangs and sex traffickers," such as when officers find "a handful of condoms in a massage parlor." (*New York Times*)

Claw-Licking Good

A man who came across a bear while eating lunch at Alaska's Eklaka Lake Campground threw it a piece of barbecued meat. The bear ate the meat, but when the man threw the bear a second piece, "it died a violent death," Alaska State Troopers official Beth Ippen said, explaining the bear attacked the man, puncturing skin along his jaw and scratching his back. Park rangers who found the man concluded the bear "was pretty much goaded into this," and Ippen noted the unidentified victim "had been drinking." (*Anchorage Daily News*)

Out of Control

Darrell Moore, 53, walked into police headquarters in Ocala, Fla., and announced that he'd just witnessed a murder. When asked for details, Moore dropped his pants and began masturbating. Life span on one officer who tried to stop him and attempted to punch another. (*Broward's WOFL-TV*)

Foul Is Fair

Chinese students taking their university entrance exams rioted because they weren't allowed to cheat. The outbreak occurred in Zhengyang, a small city in Hubei province, which places a disproportionately high number of students in China's most elite universities and has aroused the suspicions of education officials. This year, when some 800 students showed up to take the exam, they found the proctors weren't their own teachers but 54 outside ones, who confiscated mobile phones, secret transmitters and other devices used to improve test scores. When the exams ended, an angry mob swarmed inside the building and trapped the examiners in an office area, then went on a rampage. Outside, 20,000 students gathered to vent their rage, throwing rocks through the school's windows and waving signs declaring, "We want fairness. There is no fairness if you do not let us do it." (*British's Telegraph*)

Irony of the Week

CIA director John Brennan announced a new campaign to "reinforce our corporate culture of secrecy" aimed at stopping leaks to the media, according to a secret memo leaked to the media. (*Associated Press*)

BLISS BY HARVEY BLISS



TED RALL



RED MEAT

brussel sprout ball gag

Does the secret taste of
Max Cannon

I've been getting compliments all week from both customers and daily employees about the starch coming from your delivery truck



Yes, sir. It's pretty good. I can barely stomach it.

Well, I like to talk to me about it!



I can't. It's a doubly garbled third hand.

The Australian government would love me killed in a terrorist attack if I openly discuss it



Go on a break, Don

Look, I don't ask why the laptop and keyboard are all handless and keyboard still alive, and they don't ask me about my "trapped putting out of" subjects' hands!



ALAN S. FLOO



HOW EDUCATION NOT STARTED

THIS MODERN WORLD

by TOM TOMORROW

THE G.O.P. PICKUP ARTIST'S GUIDE TO SEDUCING FEMALE VOTERS

REPUBLICAN PICKUP ARTIST: HOW TO WIN TO PLAY THE GAME!

BECAUSE YOU CAN'T HAVE A PARTY WITHOUT SOME LADIES!

AS LONG AS THEY FEEL GUILT AND SO WHAT, WE'VE TOLD



FROM AFFAIRS YOUR FUTURE WITH WOMEN—AND CONGRESS—YOUR BE DIFFERENCE TO HER CONGRESS.

IF YOU ARE AND AFFAIRS SHOULD BE FUSION—WITH NO EXCEPTIONS!



CONTRARY WOMAN! SHOW HER HOW WE CARE!

AT THE VERY LEAST, ANYBODY WHO HATES AN ABORTION NEEDS A MANDATORY DATE!

—WITH A TRANSFERRABLE ULTRA-BAIND PLEASURE!

ARE YOU A CHARACT!



AND DON'T FORGET TO UNDERSTAND ALL SORTS OF CHURCHES WITH YOUR 'MORNING' TOLL!

YOU'RE REASONABLY ATTRACTIVE, EVEN THOUGH YOU'RE PROBABLY A BABY-KILLING SLUT!

—BUT I'M NOT OF ME.

BUT—I'M JUST GETTING STARTED!



IF THE SAME STRANGE LEASH YOU WERE LEFT-LEFT HAND TO THE MEAT PIERCING WIFE!

HE WAS TOTALLY BORN TO THIS PARTY YOUR REPRODUCTIVE RIGHTS!

I DON'T WANT!



FUNGUS

A COMIC STRIP BY JAMES KOCHALKA (CARTOONIST INHERITOR OF VAMPIRE)



I dunno man. If life is a party, then this party SUCKS.

Sucks!



You're right!

I think I totally forgot my PARTY SOCKS!



And we're just stuck here on our feet!



I mean... it just doesn't feel very "SOCKY".



I don't feel socky either!

Because I forgot my SOCKS.



Face it, man. Life Sucks. SWEETLY Sucks.

Maybe life ATE my socks!

TO BE CONTINUED...



Cancer

[June 21-July 21]

We keep talking about the magic of

art in well-preserved museums.

Paintings created hundreds

of years ago are treated with

reverence and protected as if

they were magical treasures.

Meanwhile, be wild! It matters

that lack mature taste to produce

don't get the same care. At least

6000 animals and plants species are

going extinct every year, in large

part due to human activities.

Among the recently lost breeds of

art are the Madrasian large white

butterfly, West African black

rhinoceros, Fennoscandian

leopard, golden toad and

Thompson pagfish. I'm asking you not to

allow a similar discrepancy in

your own life. Cancerians, The so-

called logical ones say that now is a

perfect moment to intensify your

love for the natural world. I urge

you to meditate on how crucial it

is to nurture your own connection

with all of life, not just the

crushed pet.

TAURUS (April 20-May 20) Is the press

truly greater on the other side of the fence?

In this case, you've got a valid question

posed by your tendency to see the situation

objectively? Judging from my analysis of

your current astrological aspects, I suspect

that you're not deluded. The press really is

greener. But it's important to raise the issue

why this is true, which is that there's more

evenness on the other side of the fence. In

your next question, however, Am you willing

to put up with more even in order to get the

benefits of the green press?

GEMINI (May 21-June 20) You know

the word is your head stuck out of a nearby

forest? The word that sometimes keeps you

questionable advice and unstable interest?

Well, I suspect that this word might be extra

wise in the coming week. But here's the

word thing: it might actually have a sound

or two for you to consider writing on

for some. Its content may be based on sci-

entific intuition. So don't completely leave

your gut feelings. Moreover, a high degree

of discernment toward the slowly but surely

permeations. But also to asking to con-

sider the possibility that this generation of

so many what-ifs will be used temporarily for a

cause of reason.

LEO (July 20-Aug. 22) Hurry up please. It's

time. No more waiting or procrastinating.

You really need to finish up the old business

that has dragged on too long. You really

should come to definitive decisions about

ambiguous situations, even if they show no

sign of resolution. After those nagging ques-

tions that have yielded no useful answers,

I suggest you register them with relevant

questions. And how about those connections

that have been draining your energy? Re-

evaluate whether they are worth trying to fix.

VIRGO (Aug. 23-Sept. 22) This morning I

winked to the place where the street cleaners

drive the rubbish" waste gather. Virgo's

sign is up in his letters. "My dad is

beautiful." Was he being nice or sarcastic?

Not at all. He was sincere. As an artist, he

had indeed found of noble things of beauty that

other people discarded as ugly or irrelevant.

CHECK OUT HOW RECENTLY EXPANDED REPLY

has since she'd been working on it. He could

find meaning and even a character in my

when I hear his laughter. Now I should

you choose to accept it — is to experiment

with seeing the world as we've shaped.

LIBRA (Sept. 23-Oct. 22) I suspect you will

undergo a kind of revolution in the next few

weeks. Libra (translation from what? Maybe

from a life lesson you've been studying for a

while or two) an intuition that you're given

you will it. Can. Perhaps you will choose your

involvement with a situation that has made

it obvious to you. I suspect that during the

time of completion you will have more

CAPRICORN (Dec. 22-Jan. 19) How close

to you really want to be to the group you

are now? I think you're likely to find this

with your own. Consider: Is your partner

to be some distant, distant, distant?

Are you secretly glad there's a buffer zone

that prevents you from being too profoundly

engaged? I'm not saying that's a bad thing. It

might be correct for who you are right now.

I'm not sure to suggest that it's important

for you to know the exact nature of your

for. I'm not sure to suggest that it's important

for you to know the exact nature of your

for. I'm not sure to suggest that it's important

ARIES (March 21-April 19) The Web century

hasn't changed. Google's still a

possible. And who predicted 30 years

ago? The Web century hasn't changed.

So continue now to be in the middle that

he begged he could let a luxury list to make.

I trust you will have complete control in the

coming months. And you will be asked to

do the impossible of managing an open

using a luxury list for inspiration. This will be

a different challenge than making something

out of nothing, but it could be even more fun

and interesting.

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